

MUSICAL AMERICA

VOL. XXXVII. No. 8. NEW YORK

EDITED BY

John C. Freund

DECEMBER 16, 1922

\$3.00 per Year
15 Cents a Copy

JUILLIARD FOUNDATION MAKES SURVEY, BUT MUSICAL WORLD STILL AWAITS ANNOUNCEMENT OF DEFINITE PROGRAM

Dr. Eugene A. Noble, Executive Secretary of Great Fund for Music, Has Held Office for Two and a Half Years—Discusses Minor Details, But Advances No Plans to Use Working Capital Estimated at \$3,000,000 to \$5,000,000—Claims That Teaching Methods of American Colleges Have Been Examined and Individuals Have Been Aided

SOON after the incorporation of the Juilliard Musical Foundation, announcement was made of the creation of the office of Executive Secretary. For this office the trustees of the Foundation chose the Rev. Dr. Eugene Allen Noble, a Methodist Episcopal minister, then resident in Schenectady, N. Y. That appointment was made almost two and a half years ago. It was reported by MUSICAL AMERICA in its issue for July 26, 1920. To Dr. Noble's friends and acquaintances who were familiar with his career it may well have appeared at the time that he had been chosen for this newly created but widely coveted position of power and influence largely because of a long recognized executive ability, shown variously as pastor, teacher, hospital superintendent, and college president, rather than by reason of any specialized knowledge of the art of music or any comprehensive acquaintance with the broad field of musical endeavor throughout the United States.

The natural public inference was that the trustees preferred for the position a trained educator with known executive talent, rather than a person of artistic knowledge but untried administrative acumen and business sagacity. It was generally assumed, and with good reason, that eventually the Foundation would have the practical counsel of professional experts. A cursory glance over the provisions of Mr. Juilliard's will shows that he had no doubts on this head.

Before recording the outcome of a rather informal talk with Dr. Noble in the office of the Foundation, some description of the man and a summarized account of his activities may be given. At first sight, nine persons out of ten would take Eugene A. Noble for a business-man, but a business-man with keen social instincts and well developed social interests—a man of virility, in the prime of life, who dresses with faultless taste and at the same time reveals in his talk and bearing a business shrewdness not associated with—poets, for instance. Yet the writer had been in Dr. Noble's presence scarcely five minutes before he was made aware of a certain clerical mannerism, which, no matter what new task may be taken up in his later years, is never wholly obliterated in the clergyman of whatever denomination.

A Man to Be Taken Seriously

Dr. Noble might pass for a social lion, were it not that he invariably gives the impression that he is to be taken seriously. He is of more than medium height, well set up, sturdy, with a healthy complexion, abundant hair turning grayish, a fulsome moustache and thick-set, wiry eyebrows. He can talk brusquely at times. Sometimes one gets the impression that he has a penetrating mind—the mind of a detective. He can look at his visitor piercingly, as if he wished to see through his skull and analyze its contents.

It is not only interesting but important to the musical world to know something about Dr. Noble's personality and activities, because it is quite possible that the future of this great enterprise will be shaped largely by Dr. Noble's conception of his task, his ideas, his attitude, his constructive thinking. For the time being, at least, he is supreme in the Foundation's direction.

[Continued on page 2]

NOVELTIES GIVEN HONOR PLACES BY N. Y. ORCHESTRAS

First Performance Anywhere of Schönberg's Transcriptions of Two Bach Works Is Given by Stransky—Music of Paris Ballet Pantomime by Blair Fairchild Presented by Damrosch—Franck's Symphony Played on Birth Anniversary—Paderewski Among Soloists

THREE novelties, and a performance of César Franck's Symphony on the one-hundredth anniversary of the composer's birth, engendered something more than the usual measure of interest in New York's orchestral concerts last week. Two of the novelties, though the material was a century and a half old, were accorded their first performance anywhere when played by the Philharmonic under Josef Stransky. These were orchestral transcriptions of two of Johann Sebastian Bach's organ preludes, undertaken by Arnold Schönberg at the suggestion of Mr. Stransky and only recently completed.

The other new work, though by an American, came to New York by way of Paris, and was played by the New York



© Underwood & Underwood

PAOLO GALLICO

Composer of "The Apocalypse," the Oratorio Which Won him the \$5,000 Prize at the Last Biennial Convention of the National Federation of Music Clubs. The Work Had Its Première Before the Convention, and Was Presented with Marked Success in New York Last Month. (See Page 20)

Symphony under Walter Damrosch in the presence of the composer, Blair Fairchild, formerly an attaché of the diplomatic service in Constantinople, who has lived and worked abroad and who only recently returned to this country. The composition played was an adaptation by Mr. Damrosch of music which Mr. Fairchild wrote for a ballet pantomime, "Dame Libellule," translated as "Lady Dragonfly," which was given successfully at the Opéra Comique in Paris last season and will be repeated there this year. The composer was called upon by Mr.

Damrosch to rise and acknowledge the applause which followed the performance of his work.

The first appearances with orchestra since his return to music of Ignace J. Paderewski were outstanding events of the week. Mr. Paderewski played twice with the New York Symphony in each instance adding a supplementary group of piano solos after he had presented the "Emperor" Concerto of Beethoven in conjunction with the orchestra. He was received on both occasions with the enthusiasm that attended his New York recital two weeks earlier.

Other soloists with the orchestras included Bronislaw Huberman, violinist; Hans Kindler, cellist; Frieda Hempel, soprano, and Marguerite Namara, soprano. Of these Mr. Huberman and Mr. Kindler appeared with the Philharmonic, the former twice; Mme. Hempel with the New York Symphony, and Mme. Namara twice with the City Symphony.

[Continued on page 36]

In This Issue

The Art of the Prima Donna: Florence Easton Talks.....3, 44
New Influences in Europe's Music: By Lazare Saminsky...5, 9, 39
New York Concerts 1, 17, 32, 33, 36; Opera.....6, 36
Chicago Events 28, 29; Boston41, 42

Musical World Awaits Juilliard Foundation Program

[Continued from page 1]

Dr. Noble was born in Brooklyn, N. Y., and is in his fifty-seventh year. He received his schooling at Wesleyan University, Garret Biblical Institute and St. John's College (Maryland). He was ordained a Methodist Episcopal minister in 1892, and for several years thereafter served as pastor of a church in Bridgeport Conn. For two years he was superintendent of Senev Hospital in Brooklyn. For six years he was at the head of Goucher College, Baltimore, and later served as president of Dickinson College and as head of Drew Theological Seminary.

In Plain, Businesslike Surroundings

"I'll see him!" The voice was brusquely businesslike, even suggestive of hardness and not devoid of a tinge of condescension. It showed none of the doubt of the kindly secretary-stenographer, who said that the doctor was very busy and she did not know whether he could see anybody.

Before entering, a casual glance showed a homely business office, an ante-room and two compartments, with plain furnishings, obviously made for business rather than contemplation.

"What can I do for you?" he asked, and one immediately understood his aptitude for discerning the businesslike motive of a music teacher who wants the Foundation to pay for the education of several pupils.

I told the doctor my business, not all of it. I told him frankly of the suspicion abroad that he does not like to be asked about the details of the present and future of the Foundation. With that he began to talk. He explained; he illustrated; he was at pains to explain and to illustrate his explanations; and he did it with the evident consciousness of a man who wants his listener to understand that he has a task.

Sometimes his voice fascinates, at other times it takes on an excessive hardness as if he wished to give the impression that he can pierce a wall of granite and discern a motive behind it. The writer decided then to wait until another day to ask Dr. Noble some practical questions about the Foundation. The uppermost impression gathered from much talk was that the fear that somebody may get a dollar out of the Foundation for mere amateur talent is regarded as a menace, rather than considered lightly as a natural incident in the experience of any philanthropic enterprise. The Foundation, speaking through Dr. Noble, appeared to be primarily a department of psychological inquiry, rather than a generous institution for good works that is too busy to concern itself with delving into the heritage, the talents, the idiosyncrasies, the hopes and aspirations of some deluded young person who imagines that he or she possesses extraordinary musical gifts.

One of Many Experience-Stories

One example out of many experience stories recited by Dr. Noble in the course of a half hour's talk will suffice here. Somewhere in America there is a young woman—let us call her Miss Lucretia—who thought she could play the harp. She was recommended to the Juilliard Foundation as a promising artist. Dr. Noble had somebody make inquiry about her. This was done, one is given to understand, with all the detailed circumstance of an investigation. The reported result was to the effect that Miss Lucretia was possessed of nerve, not musical talent. But she could dream of artistic greatness and fame, and she poured forth her dreams and aspirations in letters to Dr. Noble. She pleaded so hard that his ministerial heart was touched. He had her brought to New York.

"I finally informed her," said Dr. Noble, "that she would have a hearing under my personal supervision. I got an expert harpist. I took her to him. She played. The outcome was what I had expected. I tell you this to show how thorough we want to be."

There is no need to quote further. The Foundation gave Miss Lucretia some kindly advice and sent her home.

Well, you ask what's wrong here? Just this: Why waste time over dreaming maidens who want to become harpists? Why should the executive secretary, the administrator, of a great trust instituted for cultural advancement give so much of his personal atten-

AFTER two and a half years of the Rev. Dr. Eugene A. Noble's administration of the Juilliard Musical Foundation, as its Executive Secretary, the musical world is still waiting for the first official report of the Foundation's activities and for any indication that it has planned a comprehensive, constructive program for its work.

The article printed herewith gives a pen picture of Dr. Noble and some account of his career as Methodist Episcopal Minister, as Hospital Superintendent, as College President and as head of a Theological Seminary, before he was appointed to his present office; and records the outcome of an informal talk with him, which shows that the Foundation has accomplished these things, namely:

Made a survey of the methods of teaching music in some American colleges and universities—which ones and to what extent not specified.

Has helped, or is helping, some local musical organization—name not given.

Has devoted special personal attention and much time to the consideration of appeals from various singers, harpists, and others (students and amateurs) for financial help—just how many, and who and where these persons are, not made public.

Has demonstrated business capacity ample for the protection of its funds.

Has frowned on publicity because it "has nothing to sell."

The Foundation now has available a working capital estimated at from \$3,000,000 to \$5,000,000. If it has thought out a program commensurate with its opportunities and possibilities, why not let the musical world know it and afford those most directly interested a chance to give it friendly, sympathetic and helpful consideration?

tion to mere detail, to this sort of interviewing and trying out?

Public Entitled to Information

Reference was made in MUSICAL AMERICA last week to Dr. Noble's remark that the Foundation "has nothing to sell, and therefore does not need publicity." True, it has nothing to sell. But by the very fact of its organization it assumed the grave responsibility of giving—service. It assumed not alone the organization of a great trust for public benefit, but as well the obligation of constructive thinking to an end, for a purpose. There are various kinds of publicity, but the first and most important of

them all is public information. The public has a right to information about a trust designed for the public benefit. Furthermore, it is difficult to understand how such a trust can be administered effectually behind a screen of secrecy.

Another story told to the writer by Dr. Noble dealt with two young singers. One, like Miss Lucretia, was suffering from egoistic dreams. The other, a Mennonite lass, is receiving the Foundation's encouragement because she showed genuine ability. It was gathered also that the Foundation has helped, or is helping, some local musical organization. But the important work thus far accomplished appears to have been a study or survey of the methods of teaching music in some

PREPARE FOR STATE ARTISTS' CONTESTS

Candidates' Applications Due March 10—Announce Conditions

The New York state Federation of Music Clubs is preparing for the Young Artists' Contest, and has announced the conditions for the state competitions.

The purposes of these contests are: 1, To recognize the superior ability of the American music teachers by bringing their pupils into prominence; 2, to encourage and inspire music students to greater efforts in artistic achievement, and 3, to give opportunity and publicity to the most talented young musicians of America, and aid them upon a professional career.

Cash prizes of \$150 each will be given to the National winners. They will also be brought forward at a New York recital, and will receive assistance from the National Federation in embarking upon a professional career. The experience of appearing at the Biennial Convention, and the publicity of their success in the contest, will also be of material value to them.

Candidates in the New York State contests must send their applications to Mrs. William (Sada) Cowen, Room 707, No. 250, West 57th Street, not later than March 10. The entrance fee is \$2, payable to the National Chairman of Contests, through the State Chairman of Contests.

It is stipulated that contestants must be trained in America; that they must be native-born or children of naturalized American parents and that they must enter in their own state contests. If they are studying in another state, and being even partly supported by parents or

friends in the home state, they must enter the contests in the state from which they receive their maintenance. If, on the other hand, they are supporting themselves entirely in the other state, they may enter in that state without any specified period of residence.

The conditions as to ages of candidates are: Voice department, between twenty and thirty years; violin and piano department, sixteen and thirty years. Candidates must be endorsed by three recognized musicians as to their musical attainments, with the following characteristics: Acceptable personal appearance, stage deportment, good general education, and good character.

Any young artist who is under professional management will not be eligible to enter the contest.

The required compositions in each department will be:

Piano: First movement of Beethoven's Sonata in E Flat, Op. 31, No. 3, and Concert Study by MacDowell. The reserve repertoire will be: A Prelude and Fugue by Bach, a Nocturne by Chopin, and a modern work.

Violin: First movement of Vieuxtemps' Concerto No. 2, and first movement of Sonata for Violin and Piano by John Alden Carpenter. Reserve repertoire: One movement from any of the standard concertos or sonatas, and two other numbers, one representing the classical and the other the modern school.

Voice: Lyric soprano, Mozart's "Voi che Sapete" and Harriet Ware's "Sunlight." Dramatic soprano: "Adieu, Forêts," from Tchaikovsky's "Jeanne d'Arc," and Mrs. H. H. A. Beach's "The Year's at the Spring." Contralto: "Printemps qui commence," from "Samson et Dalila," and Chadwick's Danza. Tenor: "If with all Your Hearts," from "Elijah," and Campbell-Tipton's "The Spirit Flower." Baritone: "Vision Fugitive," from "Hérodiade," and James H. Rogers' "The Last Song." Reserve repertoire: An aria from an opera or oratorio, and four songs by the best European and American composers.



© White Studio

Dr. Eugene A. Noble, Executive Secretary of the Juilliard Musical Foundation

American colleges and universities. Dr. Noble did not hesitate to let it be known that he does not think a whole lot of the methods of teaching in some colleges.

To sum up again:

We know that the Foundation has an available working capital.

We know that Dr. Noble was appointed the Foundation's Executive Secretary two and a half years ago.

We know that he has made an inquiry into the methods of teaching music in certain colleges and universities.

We know that he has devoted special attention to appeals from various singers, harpists, and others; that he reads a lot of letters; that he is not likely to be deceived by any of them, or misled into giving some music teacher a life-job at the expense of the Foundation. We know that he has the important qualification of business shrewdness, possibly needed at the moment to protect the funds against amateur raids.

Conversely, the things that are not known may be summed up as follows:

We do not know which colleges and universities were included in his survey, or how far it extended.

We do not know how many persons thus far have been the beneficiaries of the Foundation.

We do not know whether what has been done thus far was based on a comprehensive and constructive program of activity, or was merely undertaken haphazardly.

There has been no statement from the Foundation to show that a program exists or has been thought of. We know, in a word, that Dr. Noble brought to the office of executive secretary both learning and administrative experience—has he hidden somewhere in his brain the comprehensive program which everybody expects from such a Foundation? If it exists, why not let the public have it?

Why not give that part of the public most directly interested an opportunity to look it over in a friendly, sympathetic, encouraging way?

AUGUSTIN McNALLY.

Muratore Under Second Operation, Is Report

A dispatch from Rome dated Dec. 10 states that Lucien Muratore, tenor, has undergone a second operation. The artist was operated upon for, appendicitis last winter, during the New York season of the Chicago Opera, but effected a convalescence in time to sing again with the company before the end of its engagement at the Manhattan Opera House.

National Concert Managers to Meet

WASHINGTON, D. C., Dec. 12.—The members of the National Concert Managers' Association will meet in Washington on Dec. 17, 18, and 19. The meetings will be held at the home of Mrs. Wilson-Greene in Connecticut Avenue.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

The Storm and Stress of Grand Opera

Florence Easton Discusses the Art of the Prima Donna and Concert Singer

By Frederick H. Martens



FLORENCE EASTON, the distinguished soprano, is one of those *prime donne* whose superior musical intelligence, eclectic vocal gifts and winning stage presence make it possible for her to exercise her art with mastery both on the operatic and concert stage. In the comfortable drawing room of her centrally located New York hotel, the artist talked freely and interestingly to the writer of singing, both in opera and in recital, in the light of her work. The value to the individual reader of many of the hints she let fall will at once be apparent.

"I had no thought of singing, let alone of the opera when I began to study music," said the singer. "I began as a pianist—early, for I made my first public appearance at the age of ten—and I have never regretted it. The singer who can play her score at the piano and accompany herself has a great advantage. She does not have to watch the conductor like those who cannot gain an intimate personal acquaintance with a score at first hand and do not know the other parts. I first studied singing seriously at the Royal Academy of Music, in London, where I learned all sorts of pretty little songs, the idea being that I would become a professional ballad singer. But the Royal Academy of Music also gave an excellent general course. Besides my two weekly voice lessons, there were two in piano, two in harmony and two in musical history and other subjects.

Then I went to Paris, to an old friend of my father's, Elliott Haslam, a splendid coach, who helped my tone placement. But not long after that my father died, and my grandparents—who had the good old-fashioned idea that woman's place to sing in was the home—discouraged all my efforts, and even carried paternalism so far as to select a husband for me. When this point had been reached I quietly disappeared, and once more went back to my vocal work. Eventually I made my debut, met and married my husband (Francis MacLennan) the following year, and have been singing 'out of the home' and 'in' ever since.

Some Practical Points

"To my mind, about the worst thing a vocal student can do is to run to a new teacher about every three months, as so many do. If a student really knows what she wants—which is not always the case—she should be able to tell whether she is getting it after the first four or five lessons. I do vocal exercises every morning to keep my voice in trim, just as I do physical exercises to keep my body fit. As a rule I use the Viardet 'Vocalises' (Book Two) every day, unless I have a lot of singing to do that day, or am very, very tired.

"Then there is the abuse of the voice in practice. But—I never practise vocal exercises with *full voice* more than fifteen minutes a day. Not a minute more, and if you know absolutely what you need this is enough. But you can practise hours (with intervals) studying new rôles, songs or interpretations, if you sing *mezza-voce*. Never sing your top notes needlessly. Old Sims Reeves used to say that every singer had just so many top notes and used them up, one by one. In other words, when a singer uses her top notes she is drawing on her vocal capital, using something which cannot be replaced. Of course, first you must learn to produce your high notes. But, once you know *how* to sing them, and have them settled in your mind, then be sparing in their use. They call for a tremendous output of physical energy.

"Physical energy, incidentally, is one of the main requisites of the modern opera singer. 'Singing in opera' is a magic phrase to many an ambitious young student. But think of what the opera singer has to go through with to

justify its being used in connection with her! First of all, there are the rehearsals. Last week we had a dress rehearsal nearly every day at the Metropolitan. Sunday (with a rest Monday), Tuesday and Wednesday (another rest on Thursday) singing again Friday,

only a very light voice, a delicate thread of tone, when singing in a room. As a result, things so rehearsed sound far too *piano* on the stage. This is still more apparent in a crowded house, and especially if the singer has a solo at the end of the first act. So the rehearsal



Photo by Edwin F. Townsend

FLORENCE EASTON

To Use Her Own Words, the Distinguished Soprano of the Metropolitan Opera Has Sung Everything from "Gilda" to "Isolde." Many Conclusions Formed During Her Remarkable Career Are Here Presented for the Consideration of Students and Others

resting Saturday, and singing on Sunday. Do you wonder we feel weary when the week comes to an end, though it really does not come to an end, since we go right on through the season.

"And, then, the eternal vocal readjustment! You study a rôle at home, in a small room, at the piano. You step out on the stage to sing and—the conductor cannot hear you! One can use

voice must be readjusted for practical stage use. In this and other connections I have always been grateful for criticism which gave me real 'pointers.' My husband is one of my best constructive critics, and, an opera singer himself, his advice and his suggestions are usually very helpful. He has the right critical viewpoint, and the fact that I am his wife does not prejudice him in my favor.

CAN you imagine Richard Strauss doing "Salome's" dance on the drawing-room carpet? Much as he may indulge in the light fantastic through the medium of his scores, it is rather difficult to picture the staid, almost frigid composer impersonating the daughter of Herodias and prancing before an imaginary Herod Antipas. Yet Florence Easton, in the accompanying interview, tells how the creator of the operatic "Salome" impressed upon her his own ideas of the much-discussed Dance of the Seven Veils by practical demonstration. The celebrated soprano talks of the Strauss and other rôles and gives many hints to the aspiring artist, drawing upon her rich store of experience in Europe and America for the purpose. The interview is from Frederick H. Martens' book on "The Art of the Prima Donna and Concert Singer" (Appleton & Co.) now in preparation, and has been made available through the courtesy of the author.

"In opera there is not, practically, any light, dainty vocal work, save in coloratura. The vocal 'Gavotte' from Mignon? Perhaps, but it is usually cut in actual performance. It is too fragile for big-voiced people; a concert number rather than an operatic one. In fact, it seems to me that entire operas lose charm by being given on too large a stage. Massenet's 'Manon,' for example, is at its best heard in a small house like the Paris Opéra-Comique or the New York Park Theater, but on a big stage. . . . We need an Opéra-Comique—size house here, where 'Bohème,' 'Madama Butterfly,' 'Cosi fan Tutte,' and even 'Carmen' could be heard on a small stage.

"I have run the operatic gamut as regards voice change. Before I went to Madame Schön-René, a pupil of Viardot and Manuel Garcia, one of the finest teachers living, I had lost my voice for a time. But it came back after a year's rest, during which I did no singing at all—and the very first rôle I sang then was *Gilda*! I should advise the vocal student whose own instinct tells her that she is not making headway, to take a complete rest for a time, instead of running off to another teacher at once. I have tried changing from coloratura, and to dramatic singing, and then back to lyric, and once more to dramatic. I have sung everything, from *Gilda* to *Isolde*. I first learned to use my voice properly in the middle and lower registers when I was singing *Marguerite*, *Elsa* and *Elizabeth*, and the strain for a girl of eighteen, I was no older than that at the time, was a severe one.

Breaking Voices to Make Operas

"You cannot make an omelette without breaking eggs, and you cannot make grand opera, especially modern grand opera without—in the long run—breaking voices. Modern opera is the severest strain on the voice that may be imagined. In modern grand opera we get further and further away from singing. We are evidently there to be seen quite as much as to be heard. And seen how? We rush around, we fall, we roll down stairs, we do everything but stand on our heads. At the same time, to sing, and sing well, supposes repose and deep breathing.

"I am a lyric dramatic soprano, but I never took a lesson in acting in my life. I have wished time and again that I might have become a great actress, and I go to the theater as much as possible. In these days when we *prime donne* are supposed to be 'singing actresses,' there is no better object-lesson for us than the 'legitimate' stage. And yet there is an element of the ludicrous to me in all acting in opera. How can one act, if one has to hold a sustained note for six measures in the middle of an emotional climax, with one's eyes glued on the conductor? And *Carmen's* entrance song—I have seen many *Carmens*, but I have never seen that song done any differently. The first time *Carmen* sees *Don José* she simply has to wander around the stage until she has finished singing her song. There is no escape from it, and since it is all *my Carmen* can do, every *Carmen* has to do it. She has to wait to throw the flower, and the same effect is always produced in exactly the same place. There is no spontaneity.

"After all you cannot rage, weep or dance violently without losing your breath—and yet you are supposed to do so. No voice, no matter how robust is going to last indefinitely if it has to sing year in year out above an orchestra of eighty or ninety musicians. It simply cannot be done, and the fact frequently has been proved!

Richard Strauss Rôles

"I created the title-rôle of Strauss' 'Elektra' in England, and before I went on the English *tournee* Strauss took a good deal of trouble to explain the character of his heroine to me. He wanted people to feel sorry for *Elektra*, wanted her to awaken sympathy, not horror. In England I sang the rôle in English, then when I returned to Berlin someone else who was to sing fell ill, and I sang the

SYMPHONY SQUABBLE IN SAN FRANCISCO

Rumor Busy Over Leadership —No Decision Yet Made, Say Officials

SAN FRANCISCO, Dec. 9.—Fresh trouble is reported to have arisen over the leadership of the San Francisco Symphony. Friends of Alfred Hertz, the conductor, assert that the Musical Association has decided to replace him at the close of the present season; but officers of the association, on the other hand, emphatically deny this statement, and declare that no decision has yet been reached regarding the position. In spite of this announcement, however, the city is filled with rumors over the situation—in fact, a squabble has arisen similar to that which arose in April last, when Mr. Hertz tendered his resignation, but afterward agreed to withdraw it.

At that time it was announced that the association was unable to give Mr. Hertz a renewal of his contract because of the financial shortage under which the or-

chestra was working; but it was also asserted that intrigue and lack of support on the part of a considerable faction of those interested in the orchestra were contributing factors in inducing him to offer his resignation. Apparently this intrigue has been revived, if one may judge from the gossip in the public prints.

The deficit in April was promptly met by the public, and Mr. Hertz stayed on, and was welcomed with tremendous enthusiasm when it became known that his resignation had been withdrawn. Notwithstanding the financial difficulties encountered at that time in the maintenance of the orchestra, another organization, the People's Symphony, which will, it is estimated, call for a backing of \$20,000, has been started in the city, and this move has given fresh stimulus to the current rumors.

Alfred Metzger, editor of the *Pacific Coast Review*, contends that the musical public of San Francisco and the Bay Cities does not want a change in the leadership of the Symphony, and to show that this is the case, he has announced that he will take a poll of the public on the question.

Huge Candle Will Burn Through Many Centuries in Memory of Caruso

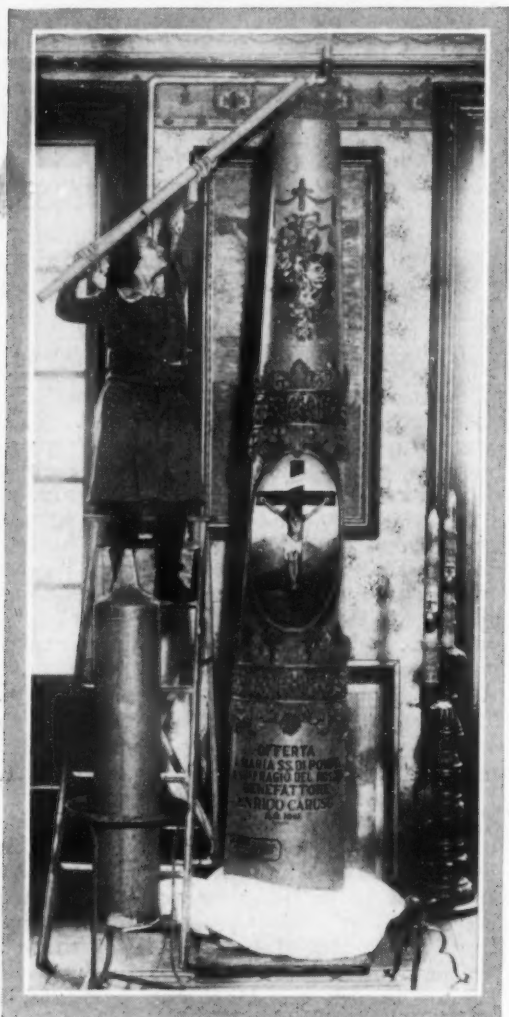


Photo by Kadel & Herbert

The One-Ton Caruso Memorial Candle. Some Idea of Its Size May Be Gained by Comparing It with the Girl on the Ladder

A candle of chemically treated beeswax, five feet in circumference at the base, sixteen feet high and weighing one ton, known as the Caruso Memorial Candle, will be shipped in a few days to the Church of Our Lady, Pompeii, Italy, where it will burn for twenty-four hours once a year on All Souls' Day, Nov. 2. At this rate it is expected to last for eighteen centuries. It cost \$3,700 and was ordered by an orphan asylum of which Caruso was a generous benefactor. It is of antique Greek design with Roman renaissance relief and bears the inscription, "Offering to the Most Holy Mary of Pompeii in Behalf of Our Benefactor."

Musicians Arrive from Abroad

Liners recently arriving from Europe have brought a number of artists returning from concert engagements abroad. Among these were Leo Tecktonius, American pianist, who spent several months in Paris lately, and L. Leonardi, pianist. Both were on the Paris. The same ship also brought François Gaillard, Parisian conductor and composer, who will spend several weeks in this country. Sascha Fidelman, violinist, was also a

recent arrival, returning on the George Washington from a concert tour of Germany which included Berlin, Dresden and Munich. Ettean Glane, a Danish interpretative dancer, arrived on the President Van Buren, which also brought Mrs. Comara, an interpreter of lyric Indian songs. The only artists leaving the country were Allen Tanner, pianist, who sailed on the Rotterdam for Berlin, where he will spend several months in study, and Gennaro Barra, tenor, who appeared here with the San Carlo Opera Company.

Enesco to Make American Début with Philadelphia Orchestra

Georges Enesco, Roumanian violinist, composer and conductor, who will be heard for the first time in America this season, is scheduled to arrive on Dec. 28. He will make his first appearance in this country with the Philadelphia Orchestra.

New Concert Bureau Formed in New York

A new musical bureau, known as the Joseph Le Maire Concert Bureau, has lately been organized with offices in the Astor Court Building, New York. The artists now under its management are Richard H. Barth, pianist; Carolyn Wells Bassett, coloratura soprano, and Mantia's Band. Mr. Le Maire, head of the Bureau, is a violinist and conductor, having been associated with the Metropolitan Opera Company for the last fifteen years. Edgar M. Reilly is the business manager.

Women's Clubs Chairman Attacks Mere- tricious Music

SPRINGFIELD, ILL., Dec. 9.—A plea for the abolition of "jazz" was made by Mrs. Marx Oberndorfer of Chicago, chairman of music of the General Federation of Women's Clubs, in an address before the Springfield Women's Club on the afternoon of Dec. 2. Mrs. Oberndorfer declared that the prevalence of bad music had a demoralizing effect physically and emotionally upon the youth of today. An interesting lecture-recital on American

Indian music was given by Henry Purport Eames of Chicago, before the Illinois State Historical Society in the Senate Chamber of the Capitol on "Illinois" Day, Dec. 2. Piano arrangements of Indian themes were played as illustrations.

NETTIE C. DOUD

GANZ FORCES HEARD BY 10,000 KANSAS CHILDREN

Rosa Ponselle and Local Contralto Are Soloists—Recital by Maier and Pattison

KANSAS CITY, Mo., Dec. 9.—One of the largest audiences of children that has ever attended a symphony concert, after adequate preparation for appreciation in the Middle West, heard the program of the St. Louis Symphony, given here on Nov. 29. Young persons estimated at 10,000, who had studied every number of the orchestra played, crowded Convention Hall. Mrs. Howard Austin of Kansas City, contralto, sang the aria, "My Heart at Thy Sweet Voice," from "Samson and Delilah."

Rudolph Ganz led the orchestra in a concert for adults on the following evening. Rosa Ponselle, soprano of the Metropolitan Opera, was the soloist. The orchestral program included Borodine's Second Symphony, the Weber-Weingartner "Invitation to the Dance" and other numbers.

Members of the Kansas City Chamber Music Society were heard in a program of chamber music in Ivanhoe Auditorium on Nov. 29. The Arensky D Minor Trio and the Beethoven Septet, Op. 20, were played.

Mr. Ganz was heard in a piano recital in Ivanhoe Auditorium on Dec. 3 before an enthusiastic audience that included many of his pupils. His program included Schumann's "Symphonic Etudes," Beethoven's "Moonlight" Sonata and numbers by Chopin, Liszt, Blanchet and the artist. The program was one of the Kirke series.

The first two-piano recital by Guy Maier and Lee Pattison in Kansas City was given in the Empress Theater on Dec. 6 in the Fritschy concert series. The artists played well numbers by Saint-Saëns, Bach, Arensky, Casella, Iljinsky and others and were rewarded with a great deal of sincere applause.

Four Kansas City artists, Helen Brown Read, soprano; Claude Rader, violinist; Elizabeth Flournoy Johnson, pianist, and Stanley Deacon, baritone, gave a concert in the Grand Avenue Temple, under the auspices of the Ladies of the G. A. R., on Dec. 5.

Sixteen members of the National Federation of Music Clubs, junior division, gave a "rally program" in West Hall on Dec. 5.

The Ararat Temple Band, a Masonic organization, was heard in a program in Convention Hall, before an audience estimated at several thousand persons, on Dec. 3. Ararat Temple gives a series of free band concerts each winter.

JOHN A. SELBY, SR.

Son Born to Mr. and Mrs. Sinsheimer

Mr. and Mrs. Bernard Sinsheimer of New York announce the birth of a son, who will be named Richard. Mr. Sinsheimer is well known as a violinist, and as founder and leader of the Sinsheimer Quartet.

ROTHWELL FEATURES TWO MODERN WORKS

Los Angeles Audience Hears Borodine and Dukas— Lyric Club Sings

By W. F. Gates

LOS ANGELES, CAL., Dec. 9.—The Philharmonic Orchestra, under the leadership of Walter Henry Rothwell, presented for its fourth program of the season, Borodine's First Symphony, Dukas' "Sorcerer's Apprentice" and the "Meistersinger" Prelude. The two highly colored modern works were played with fine spirit and the Wagner overture evinced Mr. Rothwell's enthusiasm for that composer. Paul Althouse was the soloist, singing arias from Donizetti and Massenet with robust tone and receiving much applause. The audiences which heard this program Friday afternoon and Saturday night were large and demonstrative.

The Lyric Club gave its first program

of the year on Friday, Dec. 1, presenting a list of choruses from ten countries. None was more novel than the "Chinese Song," by Charles Farwell Edson, local baritone and composer, which had to be repeated. There were songs from America, England, Poland, France, Russia, Mexico, China, Italy, Czechoslovakia and Germany, under the baton of J. B. Poulin. Arthur Middleton was the soloist in two groups of songs. The incidental solos in the choruses were sung by Annis Howell, Mary Teitsworth and Eleanor Lee.

Marcel Dupré, French organist, gave a recital at Philharmonic Auditorium on Sunday afternoon, Dec. 3, to an audience of moderate size, but one which was amazed at the proficiency of the artist, especially in his improvisation of a three-movement organ symphony on themes from members of the local chapter of the Organists Guild.

Joseph Zoellner, Jr., and Mabel Esther Ripley were married on Dec. 4 at the Church of the Messiah, in the presence of a large gathering of friends.

Toscanini Refuses to Lead Fascisti Hymn at La Scala

REFUSAL on the part of Arturo Toscanini to conduct the Fascisti hymn at an opera performance given recently at La Scala, Milan, in honor of the Italian Navy, resulted in a near-riot, according to a copyright dispatch to the New York Herald. The performance was given in commemoration of the late Admiral Morabellio, and during the performance the orchestra played the national anthem. On request of the audience the anthem was repeated, whereupon the Fascisti hymn was demanded. Toscanini replied that the orchestra was not prepared to play it, which caused an angry uproar. The conductor thereupon threw down his baton and left his desk, but was prevailed upon to finish conducting the opera. After the next act the Fascisti mounted to the stage and themselves sang the hymn. Toscanini, it is explained, is not averse to the principles of the political body, as he himself was a candidate for an office on their platform several years ago in Milan, but he considered the incident intolerable from an artistic point of view.

HONOR MUSICIAN-PIONEER

Walla Walla Whitman Society Sings Mendelssohn's "Hymn of Praise"

WALLA WALLA, WASH., Dec. 9.—Mendelssohn's "Hymn of Praise" was sung recently by the Whitman Choral Society in commemoration of the pioneer and musician, Dr. Marcus Whitman. Under the leadership of Howard E. Pratt, the soloists, chorus of 100 and orchestra of twenty-eight musicians gave a fine performance of the oratorio. Elizabeth Wilcox and Bertha Compton, soprano soloists, contributed to the success of the work, and William Jensen of Spokane, tenor, sang his recitatives and airs in splendid style. Esther L. Bienfang was an excellent accompanist. Dr. S. B. L. Penrose eulogized the work for music of Dr. and Mrs. Whitman, who met death in an Indian massacre seventy-five years ago.

The Whitman Chapel Choir was heard in a concert at the Presbyterian Church on Nov. 26. Six anthems were given, the soloists including Elizabeth Jones, Esther Braun, Bertha Compton, Wallace Allen and Wesley Simmons. Rowena Ludwigs was the accompanist.

Warren D. Allen, organist of Leland Stanford University, was presented in an organ recital recently at Whitman Chapel. A Mozart Minuet and MacDowell's "The Deserted Farm" were among the numbers played.

Emily Shotwell was the vocal soloist at a recent meeting of the Rotary Club. Miss Bienfang was at the piano.

ROSE LEIBERAND

Walter Fritschy of Kansas City, former president of the National Concert Managers' Association, visited New York last week on his way to Washington, D. C., to attend the semi-annual meeting of the Association.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

MUSICAL AMERICA

REPRESENTATIVES WANTED

Only persons of highest integrity who know local musical field intimately will be considered as correspondents. Excellent opportunity to perform definite service in Musical America's nation-wide constructive program. State qualifications.

501 Fifth Ave.
New York

New Influences in the Musical Life of Europe

By Lazare Saminsky



HE pleasure of various artistic appearances in England, France and Holland, as well as the charm of quiet living and composing on the

beautiful shores of the Lake of Annecy (Haute Savoie) kept the author of these lines in Europe about six months. It gave him the opportunity to contemplate her musical life as a partner, and as an observer as well.

If I were asked to say a startling thing about Europe's present musical life, I should be less embarrassed than I was in the spring when questioned about America's musical life by Miss MacBride, interviewer for the New York *Evening Mail*. The arrow of European musical activity is speeding straight for a definite mark. The ascendancy of the creative musician is plainly manifest.

Take all the larger recent events of European musical life: The Leeds festival in England; the Amsterdam French Festival, conducted magnificently by Willem Mengelberg; the Salzburg International Kammermusikfest, or the seasons of Diaghileff's Russian ballet, which has become nothing but a chronometer of Stravinsky's successes and failures. Notice the change of policy and the programs of far-seeing performers. See how conductors of the most retrograde type try to introduce "novelties," even excavated works of forgotten mediocrities. There can be no doubt that a new and triumphant subject of attention, so utterly neglected by mankind in the past, the creative musician, the composer, is coming to the foreground of Europe's musical living history. He claims and gets his right of being listened to. He is no longer a mere pretext for exhibiting the performer's talents. In every land I visited I found the same attention directed toward the creative musician. You see right here, in this country, the beginning of the same process. The formation and work of the International Composers' Guild, the American Composers' Guild, the feverish revision of programs by most conservative artists, the hunt for valuable novelties; all these are working to the same end.

But let us see what is going on in Europe.

Lady Bonham Carter, Mr. Asquith's daughter, said that the recent election campaign in England was a struggle between the sleeping sickness of Bonar Law and the St. Vitus' dance of Lloyd George. Well, these words, clever and amusing as they are, show that Lady Bonham Carter overlooked the deeper meaning of Lloyd George's ascendancy in England's political life. I mean to say this ascendancy is not an occasion but a symbol, a symbol of victory of the Celtic element, of the boiling and industrious, energetic and quick Celt over the slowly working and slowly moving Anglo-Saxon. The defeat of Lloyd George means only the temporary revolt of the nowhere hurrying Anglo-Saxon, who was himself so long under the spell of the Celt's buoyancy. He will be under this spell once more, I am sure, when he gets tired of the "sleeping sickness."

Celts in English Music

Now, you will be startled to find exactly the same state of things in British music. The Celtic element is joyously ascending to the top of English musical life. Irishmen, Welshmen, Scotchmen are the brilliant and rising personalities, and among them are the best living British composers and musical writers.

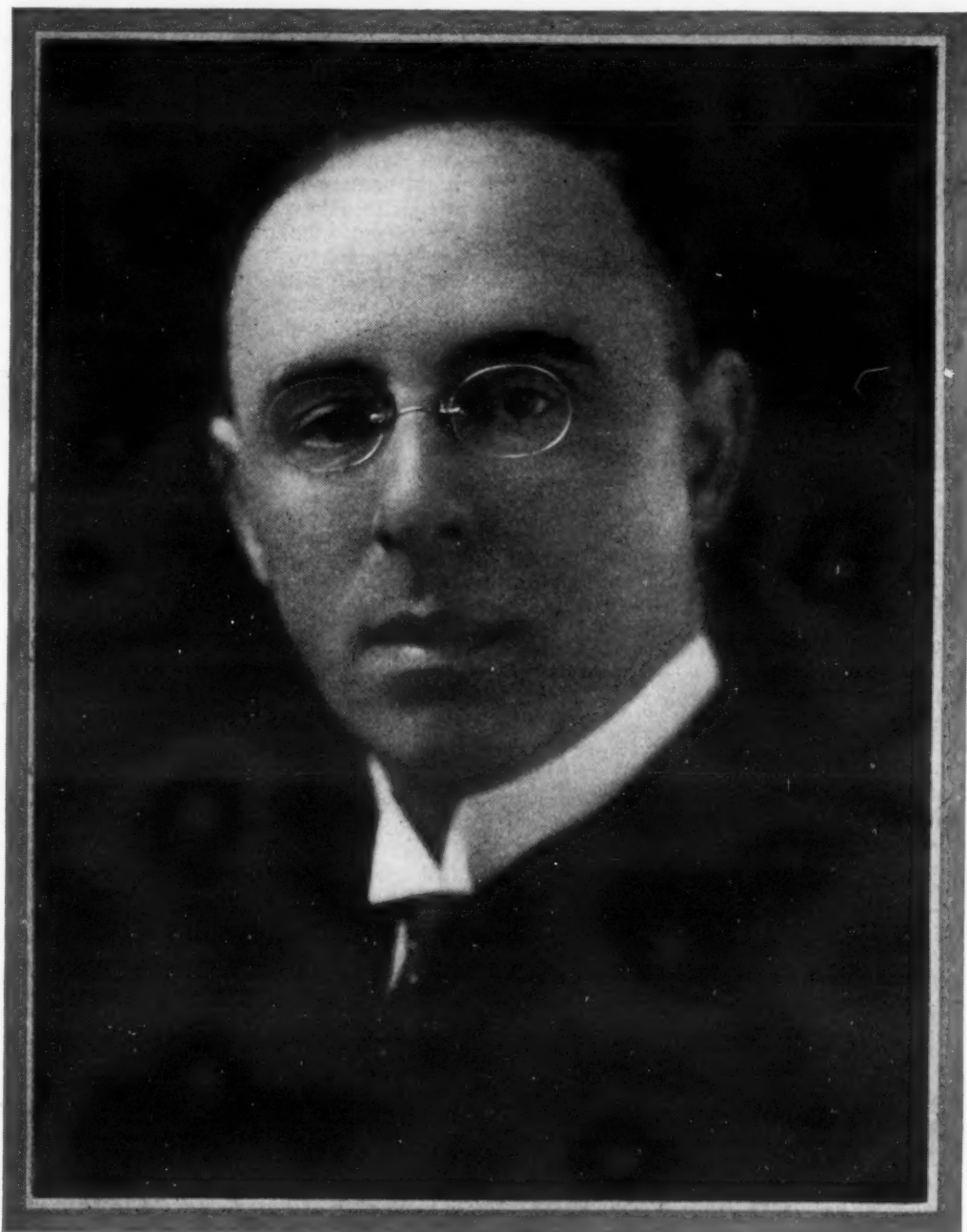
We all know the name of Arnold Bax, whose engaging timidity and gentleness charm you as much as the tender poetry of his music. Arnold Bax is the author of "The Garden of Fand," this tone poem so beautifully and tenderly spun, so full of subtle racial atmosphere, that of the legends of the Irish Sea. I remember well the deep impression left by the magnificent performance of "The Garden of Fand" given by the Chicago Symphony under Frederick Stock.

We also know well the Welshman who is Arnold Bax's powerful sponsor and propagandist: Edwin Evans, the famous musical writer, a man of rare in-

telligence, knowledge, taste and good will. Musical life in England and its progress are immensely indebted to Edwin Evans for his propaganda in the cause of contemporaries.

Another representative of the gifted Welsh race, Leigh Henry, is less known

highly gifted poet, a brilliant writer, one of the best living exponents of contemporaneous music, a painter who designed excellent scenery and costumes for Shakespeare's "Much Ado About Nothing." We are so tired of the prevailing type of the musical *Fachmensch*



LAZARE SAMINSKY

Russian Composer, Who Recently Returned to the United States After a Musical Tour in Europe

Photo by Mishkin

in America, but he highly deserves attention. When he takes off his monocle, he looks like a young Lloyd George; even of a more pronounced Welsh type. The glance of his eyes reveals this flexible and poetic mind, this lovely vitality so proper to the Celtic nature.

Leigh Henry is a man of unusual and vast gifts, which he is squandering mercilessly. He is a talented composer, a

that we feel a joy in so manifold gifts gathered in one man, gifts that remind us of the encyclopedic artist of the Italian Renaissance.

Leigh Henry started his career very brilliantly in Gordon Craig's theatrical school in Florence as its musical director. He was much handicapped by being kept for four years in Germany, as a civil prisoner, during the war.

THE creative musician is enjoying a new ascendancy in Europe.

There are many remarkable influences at work. In England there is the rise of the Celtic element, whose chief protagonist is Arnold Bax. In France the ultra-modernists agree only in their iconoclastic fancies. New personalities are impressing their talents upon the music of the day, and the musical pilgrim in the Old World may come back to the New with many impressions of the changing order, if he is responsive to what is going on around him. Lazare Saminsky, the Russian composer, occupied several recent months with a tournée which began in England and took in France and Holland. In the accompanying article he describes his impressions of music centers across the Atlantic. During his stay abroad he made several appearances. The Paris Ecole Normale de Musique arranged a concert of his works and two lectures. His Second Symphony was given its world première recently in the Amsterdam Concertgebouw Series under Willem Mengelberg. A pupil of Rimsky-Korsakoff, Liadoff and Tchéreptine, Mr. Saminsky first appeared in America during the Season 1921-22, when he conducted four of his choral works at a Friends of Music concert in New York. In 1917 his "Vigiliae" and his First Symphony were performed in Moscow and Petrograd respectively. Later he conducted a series of symphonic concerts at the State Theater in Tiflis. He left Russia in 1919.

To be just, however, I must say that the Anglo-Saxons have their remarkable younger representative in Arthur Bliss, the author of this brilliant piece called "Rout." Bliss became very famous in England during the last two years.

This is an enchanting personality, full of sparkling intelligence, of subtle gaiety and playfulness, and, with all this, he loses not for a second the fine *tenue* of a real British gentleman.

His compositions have a clearly marked racial substance. In his charming "Dandelion" for clarinet and voice you feel somehow the soil and vitality of the Old English minstrelsy, derived from the lovely Tudor musical art, which is to stimulate one day the full Renaissance of British national music.

I met Arthur Bliss and Leigh Henry at the big reception given for foreign composers by Kenneth Curwen, the distinguished head of the well-known publishing house, G. Curwen & Sons, in the Purcell Hall of their quiet headquarters in Berners Street.

It was pleasant and amusing to get that invitation, just as I stepped on the much beloved London soil, coming to Trafalgar Station after crossing the Atlantic. It was just as the Russians say: "From the ship to the ball."

Those beautiful May days, bright and sunny, brought a wave of receptions in London: for Sergei Rachmaninoff and some other people coming from America; for Dr. Egon Wellesz from Vienna; for Manuel de Falla, leader of the young Spanish contemporaries, and later for Maurice Ravel, and so on.

The newcomer to London at Curwen's reception was Dr. Egon Wellesz, the talented Viennese composer and organizer of the recent International Kammermusikfest in Salzburg; a young man, highly intelligent, refined and of typical Viennese bonhomie and kindness. At the Curwen reception his songs of the charming cycle, "Kirschenblüthen," were sung excellently by Ursula Greville, the eminent London singer.

It was a great pleasure to meet there and have a chat with some of the best known British composers and writers, such as Gustav Holst, composer of "The Planets"; Arthur Bliss, Leigh Henry, Armstrong Gibbs, Lady Dean Paul (Poldowski), Watson Lyle (the chief contributor to England's oldest magazine, the *Musical Standard*), Rebecca Clarke, Felix White, Maurice Jacobson and, last but by no means least, the admirably gifted and the youngest, a boy of nineteen, Eric Fogg, the Benjamin among contemporary British composers.

The American representative at that gathering was Richard Hammond, the young composer who is getting more and more known in this country, the head of the New York publishing house, Composers' Music Corporation. As a man of British descent, the son of John H. Hammond, former American Ambassador and envoy extraordinary to the coronation of King George, Richard Hammond is well connected with London society.

It was delightful to meet again at the reception and to come to see at her secluded, beautiful apartment in Kensington, Lady Dean Paul, who, with the aid of some members of the English aristocracy, to which she belongs, is to give a series of concerts devoted to contemporaries in England.

The New Type of Singer

The Curwen reception gathered also the most refined of London singers. It is interesting to note this new type of singer stepping forward with the ascendant creative musician as his friend and instrument. The result is a very considerable change in the appearance of London musical life. This new type of a singer combines the society lady, the intelligent and refined musician and the interpreter of contemporary taste.

Mme. d'Alvar, the chief assistant in Maurice Ravel's brilliant appearances in London, is a most exquisite representative of this kind. Such outstanding singers as Grace Crawford, Ursula Greville, Dorothy Moulton and Anne Thursfield belong to this enchanting circle. I had met them all before and this increased the pleasure of finding them guests of honor at the Curwen reception. They are all personalities, a thing of major impor-

[Continued on page 9]

"Parsifal" Reverts to Original Text at Metropolitan

With Restoration of German Words in Festival Music-Drama, English Tongue Disappears from the Current Répertoire—Bender Achieves Notable Success as "Gurnemanz" and Taucher Appears in Name Part—First "Loreley" of Season Presents Frances Alda in Chief Rôle—Repetitions of "Roméo," "Boris," "Aïda," "Dead City" and "Traviata"

ENGLISH as a language of song vanished from the stage of Metropolitan Opera House with last Friday's special matinée performance of "Parsifal," the first this season of Richard Wagner's music-drama of the Grail. The translated text, which H. E. Krehbiel prepared by special commission for the first of the Wagner restorations three seasons ago, was retired to the limbo of past experiments, make-shifts and stop-gaps. Through three opera-years it held its own, whereas the English versions of "Lohengrin" and "Tristan und Isolde" endured for but one season. Now all have been sent to keep company with those ill-fated books in the vernacular which were written for the sundry American operas undertaken at the Metropolitan in times past, and with two other examples of opera in English—the lamented "Oberon" and the unlamented "Polish Jew."

Whatever the disappointments of the "opera in our language" enthusiasts, Friday's "Parsifal" was distinctly better than the "Parsifals" of the three seasons preceding, and chiefly because of the reversion to Wagner's words. There was no call for smiles over such lines as *Parsifal's* "Leave off then" to the *Flower Maidens* or *Gurnemanz's* "crack-brained wretch" to *Kundry*. The mystical and ceremonial elements of the drama gained quite as much as the music—wedded as this is to the words, syllable by syllable, even more than the other Wagner scores.

The hand of the new stage director, Wilhelm von Wymetal, was plainly to be seen in a number of improvements in the

staging. There was more of synchronization of movement to word and note, and a more evident regard for tradition. The children in the Temple did not scamper across the stage, but marched, in fact, too slowly. There appeared to be some attempt to brighten Urban's gloomy picture in the assembly of the knights, and the *Flower Maidens* moved and postured in new and more graceful groups, though the setting of the magic garden remained as hopeless as ever. Why one assortment of painted roses was lifted and lowered several times in the progress of this scene the man at the ropes aloft only knows.

The cast contained three of the company's new Teutonic artists, Paul Bender, Curt Taucher and Gustaf Schützendorff, in addition to Margaret Matzenauer, Clarence Whitehill and others identified with the English representations of the work. Mr. Bender might almost be said to have dominated the performance. His *Gurnemanz* was a characterization mellow and sympathetic in action, and rich and restrained of voice—by all odds his most notable achievement at the Metropolitan, not excepting his drolly unctuous *Baron Ochs* in "Rosenkavalier."

Mr. Taucher's *Parsifal* was distinctly better than his *Tristan* and his *Siegfried*. If his voice possessed little of beauty, his thorough routine served him well, both in singing and acting, and he was intense without being lacrymose in the outburst after *Kundry's* kiss. The *Klingsor* of Mr. Schützendorff was an improvement over that of Mr. Didur, who was never happy in the rôle.

Mr. Whitehill's *Amfortas* has been from the first a nobly conceived and executed study. He was not in his best voice Friday, but he has seldom been more convincing. Mme. Matzenauer's *Kundry*, like her *Brünnhilde* and her *Isolde*, forced her contralto voice to heights it never was intended to climb, but her delineation of the rôle was again one distinguished by a mature and discerning art. Nothing quite like her costume in the magic garden has been seen (or heard) at the Metropolitan. It shimmered, it shivered, it shook; and, irrespective of whether the designer got his inspiration from glass portières or the Hawaiian grass skirt, it rattled and clicked an additional accompaniment to the voices whenever *Kundry* moved.

In the small parts of the *Knights, Esquires* and *Flower Maidens* the program listed the following: Louis D'Angelo, Ellen Dalossy, Myrtle Schaaf, George Meader, Carl Schlegel, Pietro Audisio, Marie Sundelius, Grace Anthony, Raymonde Delaunois, Mary Mellish, Charlotte Ryan and Marion Telva. Artur Bodanzky conducted, as he has all performances of "Parsifal" since its return. The orchestra played well and the choruses were in tune, including the voices in the loft in the Grail scenes. O. T.

"Roméo" Woos Again

The newly attired "Roméo et Juliette" had its first repetition on Monday evening, and whatever subscribers and standees thought of it, they had occasion to be thankful that Louis Hasselmans tuned not his mood to the profundity of Mr. Urban's blues. They had other things to be thankful for. Place Beniamino Gigli in the tunic of Romeo and he may not retain that dear perfection which *Juliet* tells the moon the strapping *Montague* owes without his title, but call Mr. Gigli by any name and his song will still be sweet. On this occasion he sang with a beauty of tone that made the frayed scenes of Gounod interesting. And what moon might not be envious before Lucrezia Bori's *Juliet*. Miss Barrymore will shortly lean her cheek upon her hand, and Jane Cowl is also choosing her costumes for balcony and tomb, but here is a *Juliet* from Verona who has won the race, albeit her goal was a somewhat different stage. Rafaelo Diaz swaggered in *Tyball's* doublet, in

lieu of Angelo Bada, indisposed, and he sang and acted with a fine youthful vigor, admirably suited to the rôle. Between the two performances, Adamo Didur *Capulet* lost his weight of years, dropped his octogenarian habits and became a more feasible pater of his daughter. Otherwise there were no changes.

P. C. R.

Alda as "Loreley"

"Loreley" re-emerged in the Metropolitan's musical stream for the first time this season on Wednesday of last week, with a new and resplendent protagonist of the titular rôle in the person of Frances Alda. The part seems ideally fitted to this artist, and she sang it very well indeed, with lyric phrases of unusual beauty in the higher register. Also her dramatic portrayal was convincing. The remainder of the cast was familiar to last season's audiences, Beniamino Gigli singing the mellifluous phrases of the unfortunate *Walter*, and Marie Sundelius giving a good, if slightly routine, performance as *Anna*. Giuseppe Danise made a great deal of the rather thankless part of *Hermann*. José Mardones as *Rudolph* did magnificently by that stern Margrave. The choruses were lustily performed, and the scenic features which play so large a part in this aquatic drama were well manipulated and sufficiently impressive. The ballet conveyed the illusion of swimming river sprites felicitously; Rosina Galli and Giuseppe Bonfiglio, with their followers tripped very prettily in the *Flower Dance* of the villagers in the second act, and the ladies of the ensemble in garish greens were similarly seductive in the last act scene of *Walter's* suicidal remorse. The conductorship of the opera devolved again upon Mr. Moranzoni, and it is to be regretted that he set a rather slow tempo for the dramatically innocuous and musically dull moments of the second act. For the rest all went well.

R. M. K.

The Third "Boris"

For the third time this season, the thrilling acting and frequently beautiful singing of Feodor Chaliapin held in thrall an audience at the Metropolitan Thursday evening. Supporting him were the same singers who appeared at the last previous performance, with the ex-

ception that Flora Perini took the part of *Marina*, with Kathleen Howard returning to that of the *Nurse*, and Giordano Paltrinieri doubling in the rôles of *Schouisky* and the *Simpleton* because of the illness of Angelo Bada, who has always appeared as the former. Mme. Perini was a *Marina* charming to look upon, and she and Edward Johnson as *Dimitri* made the garden scene more attractive, visually, than it customarily has been, but the contralto's singing was somewhat less successful than that of her tenor colleague. The absence of Bada materially weakened the scene in the Czar's apartment. Mr. Papi conducted with no more success than heretofore. As has been said of it previously, the Moussorgsky opera needs a Chaliapin (or a Toscanini!) in the pit, as well as on the stage.

B. B.

Jeanne Gordon as "Amneris"

Jeanne Gordon's resumption of the rôle of *Amneris* was the new feature in Friday's night performance of "Aïda." Miss Gordon's fine voice was used admirably in the Judgment Hall scene, where the *King's* daughter hears the priests deciding the fate of *Radames*, and her acting as the distraught princess, torn between anxiety for his life and the desire for vengeance, was decidedly effective. The contralto was recalled several times after this scene. The cast also included Elizabeth Rethberg as a dramatic *Aïda*, Giovanni Martinelli as *Radames*, Giuseppe Danise as *Amonasro*, José Mardones as *Ramfis* and Edmund Burke as the *King*. Roberto Moranzoni conducted a fine performance, which excited the enthusiasm of one of the largest audiences of the season.

P. J. N.

"Traviata" Repeated

Lucrezia Bori's altogether winsome *Violetta* was again the chief source of pleasure for the audience which

[Continued on page 36]

HEMPEL

Assisted by
Coenrad V. Bos, Pianist
Louis F. Fritz, Flutist
Management of Frieda Hempel
185 Madison Avenue New York

The Clebeland Institute of Music

2827 EUCLID AVENUE, CLEVELAND, OHIO
ERNEST BLOCH, Musical Director Mrs. Franklyn B. Sanders, Executive Director

What Alexander MacFadyen Has Done

FOR THE ADVANCEMENT OF AMERICAN SONG LITERATURE

A review of concert programs and the list of songs universally used in studios and conservatories, shows that few songs, if any, by our American composers are greater favorites.

	Keys	Price
Cradle Song (contralto).....	1	.60
Inter Nos	1	.60
Love Is the Wind (soprano).....	1	.60
Coom Lassie, Be Good to Me.....	1	.60
Spring's Singing (soprano or contralto).....	2	.75

HIS NEW SONGS

When the Cross I See (sacred).....	2	.60
The Crucible (baritone).....	1	.75

O. Henry wrote the words for "The Crucible"—a 100% American song.

Any of these songs will be sent to you for examination upon request.

THE JOHN CHURCH COMPANY
CINCINNATI NEW YORK LONDON
The House Devoted to the Progress of American Music.

KANSAS CITY CONSERVATORY OF MUSIC

OWNED BY KANSAS CITY, MISSOURI
ARNOLD VOLPE Musical Director JOHN A. COWAN President and Founder
SEND FOR CATALOGUE

FOR RENT to teacher, daily 10 to 6, distinctive studio, piano; \$75 per month. West 64th Street; most accessible. Box E, Musical America.

"A mansion for sale for a Conservatory of Music" at Mexico, New York State, Oswego Co. Write owners, Box 32, Mexico, N. Y. Mr. Hemmer & E. Munson. Can be seen at any time.

FOR SALE—Old Italian Violin and Strad model Violin, Organ, Orchestra Scores, Bronze Busts. E. Klee, 2055 Davidson Ave., Fordham 1520 Ext. 5.

FOR SALE—Viola by Silvestre et Mancotel, Paris, 1911. Copy of Gaspard del Salo; large size. LOUIS BAILLY, Carnegie Hall, 808.

Australia, New Zealand, Honolulu INTERNATIONAL TOURS LTD.

Capital \$125,000
Head Office, Sydney, Australia
Organized for the purpose of bringing to Australasia the world's greatest artists.
American Rep., L. E. Behymer, Los Angeles, Cal.
Managing Director, FREDERIC SHIPMAN. Address 15 Castlereagh St., Sydney, Australia.

PARAMOUNT PICTURES

Theaters under direction of Hugo Riesenfeld.

RIVOLI Broadway and 49th St.
JACK HOLT in
"MAKING A MAN"
Riesenfeld's Classical Jazz
Rivoli Concert Orchestra
Frederick Stahlberg and Emanuel Baer conducting

RIALTO Broadway and 42d St.
Retained for a Second Week
WALLACE REID in
"THIRTY DAYS"
Riesenfeld's Classical Jazz
FAMOUS RIALTO ORCHESTRA
Hugo Riesenfeld and Joseph Littau conducting

CAPITOL

Broadway at 51st St. Phone Circle 5500
"Subway to Door"
World's Largest and Most Beautiful Theatre
Edward Bowes, Managing Director
Week Commencing Sunday, Dec. 17
Goldwyn Presents S. L. Pictures
"JOHN QUINCY ADAMS"
with an all star cast—Blanche Sweet, John Bowers, Lon Chaney, Barbara La Marr.
"HERBERTIANA"
Capitol Grand Orchestra
Erno Rapee Conducting
Capitol Ballet Corps
Capitol Soloists
Presentations by Rothafel



Dear MUSICAL AMERICA:

When I wrote you with regard to the great Russian bass, Chaliapin's conception of *Mefistofele* that I could not agree with it because it lacked the humor, the graciousness and indeed the human touch which we have associated with that character, I received several letters, notably one from a Russian lady, in which she took me to task for what she appeared to consider a discourtesy to a distinguished foreign artist visiting us.

Now it must not be forgotten that Boito's work is founded on Gounod's "Faust," which in turn is founded on Goethe's poem in which *Mefistofele* is represented as a philosopher, who with sardonic humor expresses his amused contempt for things human.

You may recall that I stated my conviction that Chaliapin's performance was theatrical rather than dramatic and vocal, and that if he appeared in the terrible, even horrible make-up which he assumed, to represent the embodiment of lust and cruelty, the good people in those medieval times would at first sight have rushed away from him and taken to the woods, while *Faust* would have been so shocked at the appearance of the evil one that instead of being seduced from the paths of virtue, he would have scurried away to the nearest priest, confessed his sins and asked for absolution. In recent years the artists who appeared as *Mephistopheles* in "Faust" have abandoned the traditional costume with its red feather and have donned a costume far less obtrusive as being more in harmony with the rôle.

All through Chaliapin's performance, which it must be admitted was masterly, indeed at times overwhelming in its intensity, I could not help but feel that he was playing for effect, exploiting the opportunity to gain the applause of the groundlings.

That I was not far out in my judgment was shown when he assumed the rôle of *Philip II* in Verdi's "Don Carlos." He made the scenes in which he appeared memorable, so extraordinary is his power and so wonderful is the variety of expression which he possesses. After the soliloquy at the opening of the third act, his presentation of agonized despair was so appealing that a tremendous burst of applause rewarded him.

What did he do?

He broke the spell, coolly stepped out of the character, went up to the conductor, whispered, "Da Capo," and sang it over again. Thus he not only broke the traditional rule at the Metropolitan against encores during the performance, but he also broke the heart of the eminent critic of the *World*, Deems Taylor, one of his most enthusiastic admirers. Deems says so himself.

And all the king's horses and all the king's men will never put Deems together again, that is so far as Chaliapin is concerned.

It may be the custom in some European opera houses, and indeed I believe

it is customary in Cuba, Mexico and South America for a great aria to be repeated if the calls are insistent enough, but it is not customary in our own opera house. It certainly destroys the illusion.

Would it not be wise for Gatti to inaugurate a new rule against curtain calls? They destroy the illusion. Such a rule would take away from the claue, that is becoming more insistent, noisy and offensive all the time, its principal opportunity.

Just think for a moment!

A writer writes a libretto; a composer sweats blood over the music. After many rehearsals, toil by scene painters, chorus leaders, conductor, the work is interpreted by great artists, supported by a wonderful orchestra. Thus a certain illusion is created. Down comes the curtain on act one.

What happens?

The principal artists, holding one another by the hand to show that they are "officially" friendly, come before the curtain again and again. Thus the illusion is destroyed.

Then the whole crew get together for act two to work up the illusion again. Down comes the curtain for the second time and again the artists come forward, perhaps with the stage manager, the scene painter and the conductor—all seemingly scared to death—to receive the customary ovation, which is then kept up by the claue long after the audience has gotten tired. Thus for the second time the illusion is destroyed.

Once more the artists get together with the orchestra and conductor to work up the illusion. At the end of act three, curtain down again, curtain calls once more and again the illusion is destroyed. If there are four acts to the opera, the illusion has a chance to be destroyed four times instead of three.

Now, would it not be a great deal better if curtain calls were absolutely forbidden till after the opera is over? Then let the public show its appreciation to the artists. Thus the illusion at least during the performance would be maintained, the claue would be put out of commission and the only ones who would not be able to testify their appreciation of the efforts of the singers and of the conductor would be the fashionables and those who have to catch a train or want to avoid the rush, who leave before the performance is over.

It might also be a good thing if Gatti were to add to the new ruling another to the effect that artists should never be permitted to acknowledge applause during the act. Some of them do, you know, and when they have been greatly applauded, bow again and again to the audience, thereby also destroying the illusion. I have known an artist who has gone off the stage in conformity with the action, but then has coolly reappeared to acknowledge the plaudits, which was naturally all the more incongruous if the particular artist had been run through the middle. He had evidently been revived with a tonic or a pill so that he could show that no serious damage had been done.

These matters are of more importance than they appear on the surface. In the first place, the great effect of any performance is in the illusion created. If that be destroyed, especially while the performance is still on, it stands to reason that the artists have all the harder work to restore it when once the spell has been broken.

To return for a moment to Chaliapin.

At his concert he showed not alone what a wonderful artist he is, but that he is also a very great singer. But even here he cannot refrain from being theatrical, not that I believe that a singer at a concert should stand still with all the immobility of one of Chauve-Souris' wooden soldiers.

Another Russian and a very great and distinguished one, Sergei Rachmaninoff, has been growing in public favor. It may be said to his credit that he is winning the admiration of music lovers just as at the start he won the approval of our most experienced and cold-blooded critics. Before that he had become known by his many delightful and meritorious compositions.

Rachmaninoff possesses one great appeal and that is his commanding individuality. He cannot be compared with other noted pianists. He stands out alone. From a musical point of view Rachmaninoff soars to heights as well as descends to depths reached by few. The great power of his interpretation is shown by the fact that when you have

heard him, even if only once, you can never forget him. He has left the mark of his artistic personality upon you for life.

Queen Mario, an American singer, by the bye, made a conspicuous success as *Micaela* in "Carmen" the other afternoon at the Met. She was, you know, with the San Carlo Opera Company, with which she won success after success but where they worked her to death, so that she had to abandon the stage for a time, and wisely devoted that time, as soon as she had sufficiently recovered, to study with the noted Marcella Sembrich. After that she had some experience with the Scotti Opera Company on its trans-continental tour.

Her voice is a very agreeable one, but her main quality, added to her personal charm, is the finished manner in which she sings. She also managed to make her presentation of a rôle which has been sung by many distinguished artists notable, and so a minor part stood out.

Let me say that the other leading artists in this performance, namely, Florence Easton, who has established herself as a prime favorite at the Metropolitan; Martinelli and de Luca, set an excellent example in that they stood still during the enthusiastic applause with which their efforts were greeted and did not nod their heads in a acknowledgment as if they were so many Chinese toys.

It would not be the Chicago Opera Association unless there was plenty of trouble. One report is that Rosa Raisa and Edith Mason, our distinguished little American artist and the wife of Giorgio Polacco, the noted conductor, are not on speaking terms.

It appears that during a performance of "Rigoletto," when Miss Mason was singing, Rosa Raisa was in a box and had with her a diminutive poodle, whose particular breed, whether Pom or Mexican hairless, I forget, though I believe I have been introduced to it. In one of Mme. Mason's finest efforts, the aforesaid beastie, carried away no doubt by enthusiasm, set up a lively kai-yai. This upset sweet Edith, who thinks that the animal was brought in with malice aforethought. Perish the thought! Rosa Raisa had the pup with her because they are inseparable, much to the discomfiture of her husband Rimini, the handsome baritone.

Reminds me that a similar event which happened during one of Caruso's performances caused the Metropolitan to astonish us all when we came together at the opening night of the season some years ago to see placarded all over—in five different languages—a pronouncement, in which it was stated that dogs would not be allowed in the Metropolitan auditorium during the performance and that no flowers could be handed over the footlights. The latter ordinance was established because the artists complained that in order to keep up their reputation for popularity they were spending most of their salaries on these floral offerings, which, while apparently expressing the fervid admiration of the public, were really bought with their own money.

The Chicago *Herald and Examiner* prints a front page sensational story about a battle royal waged behind the scenes of the Auditorium Theater between Chicago Civic Opera Association stars and the chorus and stage hands. In this battle Charles Marshall, the tenor, and Mme. Rosa Raisa were said to have played important rôles.

The truth of the story seems to be as follows: Clemenceau spoke at the Auditorium in the afternoon and the work of setting up the scenery for the evening performance had to be done in a hurry. It was necessary to leave the stage door open part of the time while the performance was going on to bring in some of the scenery that had to be left outside in the afternoon. The chorus grumbled at the cold blasts of air striking them as they came off the stage, but there was not the remotest resemblance of a battle at any time during the evening. Thus a beautiful front page story collapses like an omelette soufflé under the breath of the cold truth.

Sigrid Onegin is undeniably a success at the Metropolitan. Her *Brangäne* in "Tristan und Isolde" was superb both in its dramatic power and vocally. For one thing, she can be commended without restriction and that is because her diction is so fine. Then her singing is so effortless that you are at your ease. You feel that she is never straining her voice. You know when singers strain, that strain is reflected, through sympathy, in

Viafora's Pen Studies



Keyboard Concentration May Be Read in the Countenance of Frederic Lamond, Pianist and Composer, Whose Interpretations of Beethoven and the Moderns Have Made His Reputation. Viafora Has Taken a Few Liberties with the Eminent Artist's Hair, by Way of Indicating the Temperament That Marks His Playing

the throats of the audience. They feel it, too.

Mme. Onegin is undeniably one of Gatti's trump cards. Seems to me the management didn't realize what a prize they had, for I understand the number of her performances at the Metropolitan is very limited. She is soon to go on a recital tour.

So Ganna Walska is finally announced to appear here in concert. A cable has already informed us that she made a success in Paris when she sang with others in Beethoven's Ninth.

There are some who seem to be in doubt as to how she should be received. It seems to me that with all that has been printed about the lady and her various matrimonial experiences, the proper way is to regard her simply as an artist ambitious of success, desirous of appearing before the public to the best advantage and thus to justify the confidence and enthusiasm of her multi-millionaire husband. Let her, therefore, be received kindly, graciously, without prejudice. One thing is sure, when she does appear, there will be a packed house and the claue will make a killing.

Edgar Stillman Kelley, our American composer, is back here after a notable success in Berlin, where the press treated him with distinct approval. *Die Signale* said of his New England Symphony, played by the Philharmonic there, that it is a warm, colorful work rendered effective by means of folk melodies and pleasing tone pictures.

The critic of the *Lokal-Anzeiger* said that Kelley had by no means been forgotten in Berlin and that he was warmly welcomed when he appeared at the head of the Philharmonic Orchestra to direct a series of his own creations. The critic referred to the fact that Kelley's distinguished personality was devoid of all posing, which is expressed in all that he writes. He also noted that the audience was greatly pleased.

The critic of the *Deutsche Zeitung* acclaimed Kelley as one of the most honored and distinguished of American composers and that he shows himself in his work as a refined, serious-minded tone poet. With regard to his conducting, the critic acknowledged that the quiet yet firm manner in which Kelley led the orchestra was unusually grateful.

So Kelley is back with all his laurels and can retire to his sanctum in the wild woods of Oxford, Ohio, where he ascends into the upper ether to compose and is brought down to earth only at stated periods for food by his charming and assiduous wife, without whom he probably would not know when it is time to go to bed or when it is time to drink his daily ration of milk and eat the modest food with which he has always contented himself.

[Continued on page 8]

MEPHISTO'S MUSINGS

(Continued from page 7)

That Mme. Jeritza, when she appeared in "Die Tote Stadt," would not duplicate the sensational success she made at her debut last season was to be foreseen. As Henderson says in his clever review, she was no longer a novelty, the opera has already aged and, besides, the claqué did sufficient work to relieve the public of all responsibility. Nevertheless a number of operagoers think that being more at her ease, she certainly sang better.

This reminds me that there is nothing more dangerous for an artist than a sensational, overshadowing success at a first appearance, all of which is produced by a number of contributing causes—the novelty of the experience, public expectation, the efforts of the management, the desires of the press to be generous to a newcomer, the ability of the artist. Then, naturally, the novelty wears off.

A distinguished French statesman, when he was asked whether he feared the action of a certain political party, replied: "I never fear action. What I fear always is reaction."

And so it is with the artist. If an artist is so fortunate as to get a warm, perhaps a generous reception when making a debut here, and on that builds and builds, it is likely to be far more effective in the end than the artist suddenly scores a sensational triumph and so raises expectation which it is almost impossible, however great the artist may be, to meet later on. By which I mean that Mme. Jeritza's extraordinary success at her debut worked somewhat against her getting the full measure of appreciation of her unquestioned ability in her performances when she came again. People had been led to expect miracles, and when these were not forthcoming, there was an inclination to discount even the very fine and conscientious work which the lady does.

* * *

Some worthy people who had come from various out-of-town places appear to have been disappointed because they could not hear Paderewski on the occasion of his return to the concert field. Their discontent is not due to the fact that when they went to the box office long before the concert began, they were told that all the seats were gone and all the standing room as well, but that they found that they could get seats from certain speculators who hovered about the entrance at Carnegie. When they asked the price, they were told that they would have to pay six dollars for a seat in the gallery and five dollars just for standing room. So some of the disgruntled ones have written to the papers expressing their disgust.

That every seat for such an event would be sold well in advance goes without saying. It is also proper to state that it is very hard for even an honestly conducted box office to keep seats away from speculators. All a speculator has to do is to get a few friends to stand in line before the sale opens and then buy tickets.

This, however, will not account for the fact that for all important performances to-day, whether at the opera or for the symphony concerts or for any of the theaters, the tickets are solidly in the hands of the speculators. The law is being flouted every day of the week. As usual there is nothing done except every now and then some speculator is hauled up, fined a few dollars and there the matter ends, with perhaps a few paragraphs in the papers commenting on the wickedness of certain mortals, speculators particularly.

The trouble lies in the fact that accommodations are limited and that there are always thousands of strangers who come to New York for a day or two or a week and want to have a good time and take in all the "high spots." How the matter can be remedied is not easy, except the various managers, especially the theater managers, get together and resolve to play the game honestly, which, in view of the tremendous expenditures which they are put to and occasional losses which they suffer, is to hope for the impossible.

* * *

A great deal of trouble has broken out in California, particularly in Fresno, with regard to whether Mme. Johanna Gadski, the noted singer, should be permitted to give a concert. Certain members of the Loyal Legion have taken steps to prevent it if they can. The local press in Fresno has come out acquitting

Mme. Gadski of the charges that have been brought against her and bases this attitude on official statements by the Department of Justice, whose records it seems show that she was investigated during the war, when the charges were proven false, and that she stands to-day as having been in nowise disloyal to this country.

The Department of Justice also authorized the statement that a review of all information relating to her husband, Captain Tauscher, indicates that he was not guilty of the charges brought against him. It also states that a New York jury unanimously acquitted him.

I will not refer to the categorical statements made by the dean of the critics, Henry E. Krehbiel of the New York Tribune, with regard to this matter, but will discuss it from an entirely different point of view.

The war is over. If it is over and peace has been declared, it is but just that we should lay aside all the animosities engendered thereby. That is the very point on which the majority sentiment in this country differs from the distinguished French statesman Clemenceau, who is with us now, namely, that the readjustment of Europe and our opportunity to interfere favorably cannot be accomplished so long as France maintains the hostile attitude to Germany that she does.

In the next place, Mme. Gadski is a very great artist, who, on account of the war, was debarred from following her profession for a number of years. This should also be taken into consideration. The one great point, however, that should guide us is that art ought to be kept out of such horrible conflicts as the late war, and surely music, the one universal language, should be kept out.

Finally, why should we have any feeling with regard to the music of the great composers who have long passed away from us, many of whom, indeed like Wagner, were radicals, hated militarism, suffered for their convictions?

Has not the time come when, if it be beyond our power to forget, we can forgive and no longer bear animosity against a great artist, striving to earn her living through music and through the art in which she was always acknowledged to be a queen? With regard to her husband, Tauscher, like him or not, believe that he was guilty or not, as you wish, be his sins great or small, why visit them on the woman?

* * *

Jascha Heifetz, the violinist virtuoso, has delivered himself to the effect that he believes in taking things easy and he also believes in playing while working, for the reason that the musical grind becomes a musical mechanic.

He also tells us that if one has a great gift it will be made manifest sooner or later and that temperament should never interfere with good judgment. Perhaps this is the answer to those who while enthusiastically appreciating his playing, think that he does lack somewhat in temperament.

Heifetz also seems to disagree with those who have held to the opinion that genius after all is only the capacity for abnormal industry. He says that one can never cultivate genius, no matter how hard one works. He is right when he says that many people have given their lives to acquiring technique and execution and yet have failed miserably, for without the birth gift, it will always be so.

Nevertheless, there have been great geniuses who lacking the application, the industry necessary, never made their talent known to the world. Incidentally, I would like to ask Mr. Heifetz at what early age he was forced to tackle the violin and how many hours a day he devotes to practice. I think you will find he has been a pretty industrious student to have acquired the marvelous, almost uncanny, technique which he possesses.

* * *

A cynical editorial in the New York Herald on the prima donna of the baton, presumably written by Mr. Henderson, suggests that the amateur critics of orchestra conductors at the opera house and at Carnegie Hall are not in harmony with the spirit of the public to-day and that they are as anachronistic as Maurice Grau—noted impresario in his day—when he erroneously said that New York would not pay its money to look at any man's back, and that Hans von Bülow was more appreciative of the real attitude of a musical audience when he called the conductor "the prima donna of the baton."

The conclusion of the writer is that the conductor shares all the rewards of his

profession that used to be showered on the first singing lady, while compensation of the famous conductors from foreign lands when they visit this country to-day is enough to astonish the impresarios of the past. The popularity of a conductor may even bring into existence for the display of his talents an orchestral organization that will cost many thousands of dollars. It is the conductor and not the orchestra that the public fills the concert halls to hear and see.

The result of this condition, says the writer in the Herald, is that every conductor of the orchestra must stamp his individuality on the public and that nowadays each tries to do this less by means of extravagant gestures and waving locks than by interpretations of the works of the great composers.

So, the writer concludes, von Bülow was wrong. The conductor is not merely a prima donna—he is really the whole of the opera company. He is the entire show.

There is a good deal of truth in what the editorial says, but the situation might have been tackled from another angle, perhaps more effectively.

Let us see what happens when the conductorship of a prominent symphony orchestra is vacant either by death or resignation. What do the good people do who have these matters in charge?

They promptly scour Europe with a fine tooth comb to find somebody who could come over, thereby intimating that there isn't a blessed soul in this country of 110 millions, including all those of foreign birth or descent, who is capable to fill the job. Then they offer the good man from four to six times more than he ever would have dreamed he was worth, whereupon he condescends to migrate and relieve the situation. That, like Dr. Muck, he never had much experience as a symphonic conductor before he came to us doesn't matter. He is, anyhow, better than anybody we have. That is how the Philharmonic got Mengelberg and the New York Symphony got the Russian-born Albert Coates.

But the powers that rule our great orchestral organizations have gone recently a step beyond that when it became the fashion to have associate or guest conductors. Outside the taking up of Hadley by the Philharmonic, they have repeated the process of scouring Europe to see whom they could persuade, by dangling bags of gold in front of them, to come over and increase the number of our musical stars.

Not so, however, the Baltimore Symphony, which has just put its foot down and inaugurated a new deal which is to be commended as an example that can be well followed by other symphonic organizations.

What have the Baltimoreans done? They have honored themselves as well as one of their own musicians by inviting Franz Bornschein, distinguished musician, composer and critic, to assume the rôle of guest conductor.

Franz Carl Bornschein, that bright writer, Gustav Klemm, critic of the Baltimore Evening Sun, tells us, is a graduate of the Peabody Conservatory. Before that he had won a prize for the best string quartet. Since then he won the first prize offered by the Swift Chorus of Chicago for the best setting of Charles Luder's "The Four Winds" for male chorus and piano. In 1915 the New Jersey Tri-City Music Festivals gave him first prize for his "Onowa" which was presented at Paterson and Newark, N. J., with large festival chorus, orchestra and prominent soloists.

Among his notable works are his "Phantom Canoe," a symphonic poem which was performed by the Baltimore Symphony under Gustav Strube in 1919. He has also produced a fine violin concerto. In addition to these activities, he was music critic of the Evening Sun for several years.

His rise has been in a sense phenomenal. As Klemm says: "To-day Bornschein is guest conductor of the Baltimore Symphony. Not so long ago he was tooting an alto in the City Park Band, when George Siemon, also a Peabody product, was the conductor. When Reggie de Koven conducted the Washington Symphony, Bornschein used to travel over each week to swell the first violin section. When a lad he roamed through Europe with Siemon and Howard Thatcher. It was in Europe that he acquired his hankering for Pilsner beer, Wagner and long hair."

Now that the start has been made, why should not other symphonic organizations in this country accept as the conductors of their orchestras the competent musicians and composers that we have among us?

Where shall we find them? asks some doubting Thomas.

Bless your heart, you can find them right in the ranks of the symphonic orchestras, not to speak of a few thousand outside.

In plain words, the day has come for us Americans to assert our musical independence and no longer cater to the ridiculous idea that among our vast population there isn't a blessed soul fitted to conduct a symphony orchestra. So go to it, says I, and follow the example of the Baltimore Symphony. Long may it wave!

* * *

Do you know that all over the country municipal authorities are waking up to the need of licensing music teachers, especially the vocal one? As you know, our worthy Mayor, first of his kind to take an interest in musical matters, has started an inquiry in the matter with the aid of his Chamberlain, Berolzheimer, though so far he has not had much more than protests from a number of distinguished musicians to the effect that anything like an effort to license teachers is bound to fail.

However, New Orleans is out with the declaration that musical education for its students is a matter for civic responsibility. Just think of that!

New Orleans tells us also that if its boys and girls aspire to musicianship, the Chamber of Commerce is going to advise them how and where to get it.

In a recent interview, Dr. Frank Damrosch, director of the Institute of Musical Art, said that "endowment" is the sole means by which competent and reliable musical schools can be established.

Mebbe. At the same time it is my opinion that there are some frauds that should be reached and can be reached by due process of law if but a few of the deluded ones who have lost not only their money but their voices would appeal for redress to the courts.

However, it is consoling to know that the whole question of musical education is being taken up not only here but elsewhere. It is certainly a sign of the great advance in interest in music that a leading city like New Orleans has come to the conclusion that the art education of its talented young people is not only important but a matter of civic duty.

It is proper here to refer to the fact that Denver long ago recognized its obligation in this regard. It was the city of Denver which established a committee to look after music in the public schools where we have got to begin and see to it that the music there was of a high standard, that the teachers were competent, that the musical instruments were of good quality and always kept in tune. Finally it was the duty of this committee if it should discover any child with unusual musical talent and yet without the resources to cultivate that talent at the city's expense, so that it had a fair chance.

The world does move, and so we can say of our musical life. It is moving. This means great encouragement not only for our own talented singers, players, music teachers, but that we are finally awakening to the fact that we have talent among us, not only talent for making things, incidentally some money, but that we have talent for music, for the arts and the sciences. We used to think we didn't have any and that we had to go, like the worthy directors of our symphony societies, to Europe to lasso it and bring it here.

* * *

John O'London's Weekly tells a story of a Highlander who prided himself on being able to play any tune on the pipes. On a certain Sunday morning he perched himself on the side of one of his native hills and commenced playing for all he was worth. A minister came along and, going up to MacDougall with the intention of severely reprimanding him, asked him in a harsh voice, "MacDougall, do you know the Ten Commandments?"

MacDougall scratched his chin for a moment and then said, "Do ye think ye have fooled me? Just whistle the first three or four bars and I will hae a try at it."

With regard to the bagpipes, let me say that the music that comes from them, when it is played in the mountains far, very far away, has always appealed to your

Mephisto

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Personalities and Influences in the Music of Europe

[Continued from page 5]

tance even for a performing musician, is it not? Ursula Greville, a vivacious daughter of Scotland, is a talented singer and writer, editor of one of England's leading musical magazines, the *Sackbut*. Grace Crawford, a charming personality and admirable musician, whose theoretic knowledge goes as far as the mysteries of counterpoint, is the young widow of Lovat Frazer, famous painter and designer for the "Beggar's Opera," the revival of which has been a great success in London. Dorothy Moulton, a rarely fine musician and interpreter, is, owing to her great recent success in Salzburg's Festival, invited to sing in Paris at the concerts of the *Revue Musicale*. At a soiree given by Dorothy Moulton in her stylish house in Regent's Park, I had the great pleasure of hearing that lady's interpretation of some fine songs by Goossens, Wellesz and Leigh Henry; and also one of the best ensembles I ever heard, the Hungarian String Quartet, in the Second Quartet of Béla Bartók, a masterly piece of this strong and austere talent.

Anne Thursfield belongs to the best and most successful English singers. I had the pleasure of appearing with her in Queen's Hall during my first artistic season in London—more than two years ago—and it was a memorable occasion to me. Miss Thursfield had just come from Vienna, where she shared her fine success with Adrian Boult, the noted English conductor, in interpretations of Bax, Bliss, Berners and Goossens.

A Sentimental Confession

I have given so much space to my London impressions not only because, with all the breakdown in European life, London is still a world music center and the biggest agent, so to say, for contemporaneous music, and not only because London, very much like New York, is full of young activities, rising singers, conductors, composers. There are also sentimental reasons, I frankly confess. I love His Majesty London and his dark grey face, this wonderful expression of a people of born rulers. I love this people, and I am sure that the race which created the adorable Elizabethan music is to find its own valuable way in musical creative art. But one must forgive me the human weakness. I also feel interest in and tenderness toward the country, because I found there my first "night-asylum" and work after I left Russia.

With particular emotion I crossed again the lovely corner leading from Trafalgar Square through St. Martin's Lane to the Duke of York's Theater and the Coliseum, where two years ago I conducted an excellent Adolph Bolm per-

formance and a special Duke of York's ballet season.

The Grand Season in Paris

I reached Paris early enough, just in the pick of the thrilling *grande saison*, and once more had the delight, which lasts sometimes a whole week or so, of wandering in the *couloirs* of the Grand Opéra and Salle Gaveau and of meeting everybody everywhere.

It was refreshing and stimulating to hear the best that Paris was offering in those days: the Russian Ballet and the concerts of the *Revue Musicale*, one of the best existing magazines edited by Henry Prunière, the noted historian who has lectured very successfully in France, Italy, Spain and Belgium; a man as kind as learned and an excellent organizer.

The concerts of the *Revue Musicale* are now by far the best Paris chamber concerts in their variety, æsthetic value and true representation of the best contemporaries and old masters. They have at their disposal the greatest European soloists and the best instrumental ensembles. I was lucky to catch their last admirable concert given at Copeau's Vieux Colombier, when Cortot and Thibaud played sonatas by Brahms and Germaine Tailleferre, the talented fair member of the Paris "Six."

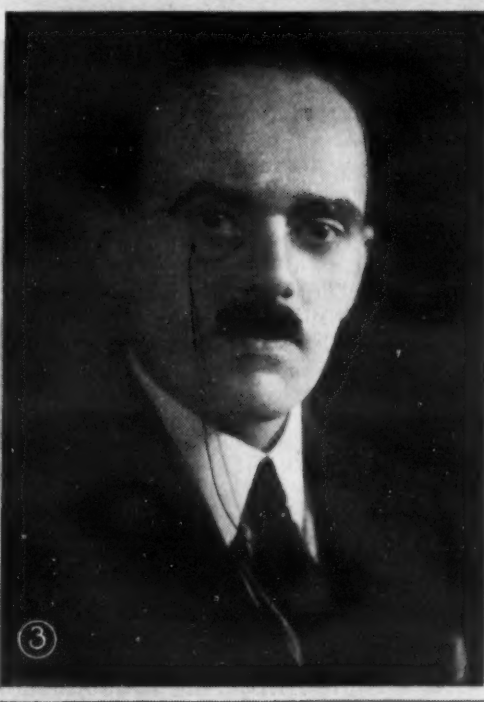
This was a thrilling event, Brahms coming back to the French programs, where he never was a particular favorite, I am sorry to say. There can be no better proof that the world simply wants the valuable things to come and stay at their old places.

Mme. Stanislaw Szymanowska, the lovely sister of the eminent composer, one of the best European singers and best Mozart interpreters, sang at the same concert a group of exquisite songs by Szymanowski and Pizzetti and was very cordially received by the capricious but discriminating audience of the Vieux Colombier. At Mme. Szymanowska's own recital, crowded with Paris society people, she performed, accompanied at the piano by both composers, songs of Szymanowski and Alexandre Tansman, a highly gifted Polish Jewish composer of twenty-five, who attracted much attention during the last Paris season. A symphonic work by Tansman is to be conducted this winter by Vladimir Golshman, whose outstanding gifts as a musician and conductor created for him an enviable reputation in Paris.

Speaking of the *Revue Musicale*, it is impossible to pass by silently one of its energetic and valuable chief contributors, a man of wide knowledge and taste, one of the best contemporary writers on musical and æsthetic problems, Boris de Schloezer, Scriabine's brother-in-law and the best friend of that great Russian composer.

Stravinsky's Significant Failure

The French musical world was the first to fall ecstatically in love with Russian music, particularly with the national school: Borodine, Moussorgsky



PROMINENT IN THE ARTISTIC LIFE OF BRITAIN

1, Arnold Bax, One of the Foremost Composers of the Younger British Group; 2, Edwin Evans, Noted Critic and Writer on Musical Subjects; 3, Leigh Henry, Composer, Poet and Critic; 4, Eugene Vinaver, Poet, Lecturer at Oxford and Authority on Celtic Lore, Son of Maxim Vinaver, Famous Russian Political Leader and Former Senator

and Rimsky-Korsakoff; they never liked Tchaikovsky. This enthusiasm is no longer unanimous. The "Six" wage a great war against Rimsky-Korsakoff, the "professor" as they call him with disdain, and even against Stravinsky, behind the curtain. And yet Russian music and musicians have become a prominent and essential part of Paris musical life. The new Stravinsky work, the opera

"Mavra" (a soldier in love with a girl disguises himself as a newly-hired chambermaid and penetrates into the house of the girl's mother), and Prokofiev's ballet, "Chout" ("The Jester"), were the "Big Berthas" of Diaghileff's opera-ballet season at the Grand Opéra. Well, there is little to be said about "Mavra."

[Continued on page 39]



**DALCROZE
EURYTHMICS**

THE USE OF THE
BODY AS A
MUSICAL
INSTRUMENT

**NEW YORK SCHOOL OF
DALCROZE EURYTHMICS**
Marguerite Heaton, Director
168 East 51st Street, New York
Telephone Plaza 4426

**TOLLEFSEN
TRIO**

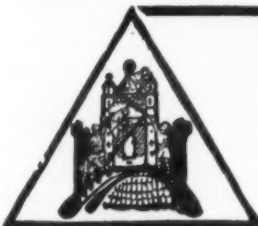
Carl Tollefsen, Violin
Augusta Tollefsen, Piano
Paul Kefer, Violoncello

MANAGEMENT:

NATIONAL CONCERTS, INC.
1451 BROADWAY NEW YORK

Schumann Heink

Exclusive Management
HAENSEL & JONES
Acolian Hall New York
STEINWAY PIANO USED
VICTOR RECORDS



**MASTER INSTITUTE
OF UNITED ARTS**

Comprehensive Courses in All Branches of
Music and Other Arts

312 West 54th Street

New York City



CALLI-CURCI
Flower Samuel, Pianist
Victor Records

Management
Evans & Salter
527 Fifth Ave., New York
Manuel Berenguer, Flutist
Steinway Piano

TITO SCHIPA

TENOR

Management
Evans & Salter
527 Fifth Ave., New York

JOHN McCORMACK

MANAGEMENT
CHARLES L. WAGNER
D. F. McSweeney
Associate Manager
511 Fifth Ave., New York



Luella Meluis
THE INTERNATIONAL SOPRANO
RALPH ANGELL, Pianist
RAYMOND WILLIAMS, Flutist

Management of
Luella Meluis
1425 Broadway
New York

Cantatas and Anthems Flourish as Christmas Nears

Publishers' Presses Busy on Seasonable Music—The Folk-Wise Note in Recent Song Invention—A Sonata and Some Tid-Bits for the Organist—Glee and Chorus Book for Male Voices—Two Songs by A. Walter Kramer

By Frederick H. Martens



One fact impresses itself more deeply on the mind of the reviewer when Christmas draws near than its inevitability. There is always the same tidal wave of cantatas, songs, anthems and instrumental pieces, and although much has been written anent the decline of the church in these degenerate days, there seems little likelihood of its being played or sung out for some time to come. With regard to anthems, though some stand out, one Christmas anthem usually is as much like most of its fellows as one Peruvian llama is like another. Hence these useful service adjuncts have been listed. On the other hand, various other Christmas music seems to demand consideration.

There is, for instance, a cantata, "Prophecy and Fulfillment" (Harold Flammer), by Henry Hadley, for mixed voices, with soprano, alto and tenor solo, which, because of its flowing melodic invention and effective contrast in arrangement, should be sung in many a church this year. Charles Fonteyn Manney, too, with his usual happy musical touch, has harmonized two sets of "Old French Christmas Carols" (Oliver Ditson Co.), old noëls of Provence, Burgundy, Alsace and other provinces of the medieval monarchy, providing them with excellent English versions of the original texts. Similarly, Howard D. McKinney has arranged, but for two- and three-part chorus of women's voices, eleven "Traditional Christmas Carols" (J. Fischer & Bro.), presenting originals from old German, French and English sources in a manner both musical and practical. Four songs open a processional which others, probably, will join in the course of the next few weeks. Dion W. Kennedy gives us "The Infant King" (Harold Flammer), in three keys, which has a charming first theme, followed by a narrative development and a reprise, and is effective in the same melodic way as is "O Night Divine," a Christmas song by W. J. Marsh (Arthur P. Schmidt Co.) for high and low voice, in which great simplicity of accompaniment does not detract from the pleasing quality of the melodic line. This restraint in the accompanimental factor is even more noticeable in Edward Shippen Barnes' "In Bethlehem's Manger Lowly" (G. Schirmer) for medium voice, where it has a touch of that Gallic clarity and distinction which is a tradition of the Paris Schola Cantorum. As a Christmas duet, finally, appears Beardsley Van de Water's floridly effective "Night of Nights" (Oliver Ditson Co.) in two editions, for soprano and tenor, and for alto and baritone, respectively.

THE folk-wise note is struck with more or less vigor in a number of the newer song issues. First of all we have three really delightful individual Mexican folk-songs, the first of a group of five: "O Ask of the Stars, Beloved," "Twilight" and "The Zephyr" (G. Ricordi & Co.), by Frank La Forge. They have that charm of grace, peculiar rhythm and tender melodic appeal which justifies their employment in recital, while at the same time making them practically useful in the studio for developing ease and directness in interpretation. They are published for high and low voice, and have been done into English as well as arranged by Mr. La Forge. H. T. Burleigh's arrangements of Negro spirituals have achieved so distinctive a place for themselves that all music-lovers will appreciate the appear-

ance—they have also been put forth by the publishers of the Mexican folk-songs—of "O Rocks, Don't Fall on Me," and "Ain't Goin' to Study War No Mo'" from his pen. They have to the full those rich, spontaneous inflections of rhythm and spiritual fervor which mark their kind and which, when they are framed in these admirable Burleigh harmonizations, give their folk appeal so noble an art quality. "Ain't Goin' to Study War No Mo'" in particular is a glorious song of this type. Both are published for high and low voice.

From the Orientalism of American Negro music to that of the far and near East is, perhaps, not too abrupt a transition. Rosalie Housman, in her "Cry of the Orient" (Composers' Music Corporation), has set an anonymous invocation in verse—it might be Armenian—as a fine song which is dramatically tense and stirring, a melody inflected like some old tribal chant and accompanied by sweeping, harp-like chords on the piano. In "Songs from the High Hills" (G. Schirmer) Lily Strickland takes us to Pathan mountain ranges. Four individual songs for medium voice, "Mir Jahan," "O Little Drum"—a captivating musical exploitation of the programmatic—"By Jhelem's Stream," the lyric, and "Here in the High Hills," the dramatic numbers of the suite, are written with that warm, colorful sense of vocal values which the composer usually shows. Spain is represented by a graceful song, "Madrigal Español" (G. Schirmer), by Julian Huarte, whose vocal line runs in the folk-manner found in the former Saracen lands of the South, with the characteristic cantillation on an occasional "Ah." From the Asturias and Castile, however, come three Spanish folk-songs beautifully arranged by Kurt Schindler, "The Merry Bagpipe," "Love's Martyrdom" and "The Shepherds of the Mountains" (Oliver Ditson Co.). A merry vocal bagpipe piece, a simple love-song and a really exquisite pastorella (an *ad lib.* soprano part is scored in above the medium voice range of the song proper); they reflect the arranger's musicianship in a field he has made peculiarly his own. A folk-wise quality of rather different and less known charm marks three songs by the Flemish composer, Lodewijk Mortelmans, "Hansje" ("Jackie"), "The Heart's Song" and "Spring" (G. Schirmer). The two songs first mentioned, for medium voice, are absolutely in the folk manner; and though in no way startling, are expressed with a beauty of detail which leaves little to be desired. Even the "Spring," for all it is more elaborate, has a Walloon, not a French feeling.

A song which, without having any distinct folk-tune affiliations, nevertheless has much of the essence of folk-tune quality and sentiment is Charles Gilbert

Spross' "To a Lonely Pine Tree" (John Church Co.). Here the engaging melody and its sustaining harmonies seem to have grown naturally out of the folk-wise spirit of the text and to have made a song worth knowing.

ENGLAND and Ireland have not been overlooked of late by composers, speaking folk-wisely. C. Armstrong Gibbs gives us two Elizabethan songs, "In Youth Is Pleasure" and "Love Is a Sickness" (London: Elkin & Co., Ltd.—New York: G. Ricordi & Co.), the first in two, the second in three keys, in which the composer's knowledge of Elizabethan harmonic procedure is very neatly used to lend his melodies a flavor at once archaic and quaintly attractive. A "Lady Mine," by Bryceson Treharne, and Franco Leoni's "The Drummer Boy" (Boosey & Co.), while not folk-songs, have a certain folk-song quality in their pleasing melodies. "The Call of Home" (Arthur P. Schmidt Co.), in which René Armand has arranged the famous Londonderry Air to justify a text by Abbie Farwell Brown, raises a question. The work has been nicely done, but is the procedure artistically valid? Why not write a new melody to the words of Abbie Farwell Brown, if they call for setting, rather than dislocate a true folk-tune from its natural verbal association? In "Heaven at the End of the Road" or "Down to Garryowen" (G. Ricordi & Co.) H. O. Osgood has made a folk-song with approved Irish inflections out of a text by Gordon Johnstone. It is very taking, with the type of swing which lends such spirit to "Off to Philadelphia in the Morning" and has quite the real folk-tune quality. It is published for high and low voice.

This account of folk and folk-wise music may be closed by mention of a curious and intriguing numbers by Cyril Scott. The first of a group of "British Songs" arranged by him, his "Cherry Ripe" (London: Elkin & Co., Ltd.—New York: G. Ricordi & Co.), will give many a lover of the happy old English melody furiously to think. Though the melodic line is, of course, unchanged, Cyril Scott's re-harmonization, subtle, elusive, modernistic, gives the entire harmonic web somewhat the character of the shifting and changing sheens of watered silk, when contrasted with the plain, uniform color of the original accompaniment. Dedicated to Percy Grainger, it is too interesting and curious a thing for the real music-lover to miss. It is published in two keys.

THE organist is too great a power in the land, and we have composers for the instrument who have too great creative ability, not to find its music well represented among the new issues. Unquestionably the most important among these is the new "Sonata Romantica" (J. Fischer & Bro.) of that gifted musician, Pietro A. Yon. It is the third sonata he has written for the organ, and an especially noble and colorful effort of the imagination in this sustained form. The title in itself shows that Mr. Yon has enjoyed greater leeway as regards romantic warmth and passion in the development of his ideas than was the case in his lofty and necessarily more austere "Gregorian Sonata." His first movement, an "Introduzione ed Allegro," which begins with a Lento appassionato, is proof in point. The lovely Adagio, with its recitative beginning and its tender intimacy and charm of melodic sentiment, will be considered by many, no doubt, as the choicest of the three movements. On the other hand, the broad, big Finale, with its beautiful and warmly sustained middle section and its brilliant close, will also win preferences. Notable is the unity of inspiration which informs the entire work, the finer musical feeling and sentiment which does not allow "romantic" to become a synonym for "sentimental."

Christmas once more intrudes itself in the happy little pastorella for organ, entitled "The Holy Night" (Harold Flammer), by George M. Vail, and the same composer has put forth with the same publisher, in the shape of well expressed transcriptions, two piano pieces by Rudolf Friml, "Reflection" and "Wistful." Published by the same firm also is the charming little "Ariette" from "Afterglows," which links two names well known in American music in Alexander Russell's organ transcription of the original by F. Morris Class.

Speaking of transcriptions, one by Edwin Arthur Kraft, of the "Angelus" (G. Schirmer), from Massenet's "Scènes Pittoresques," justifies itself fully, both because of the original music and the manner in which it has been adapted to the manuals. But why should anyone let alone J. Stuart Archer, wish to arrange so cheap and commonplace a thing, musically, as the notorious Englemann piano tune, "Mélodie d'Amour" (London: W. Paxton & Co., Ltd.), for the organ? Similarly the "Wedding Music" (G. Schirmer), by Pearl G. Curran, for "piano or organ," while undeniably harmless, seems too banal to deserve widespread publicity. Compare it with Adolf Jensen's "Wedding Music"!

WHILE many of the numbers included in the "Glee and Chorus Book for Male Voices" (Silver, Burdett & Co.), by Earl Towner and Ernest Hesser, may be found in other like collections, it offers an excellent choice of well-adapted and arranged material for use in high school, preparatory school and college, as well as for experienced glee clubs. In many cases three-part writing (with optional four-part notes) has been deliberately adopted to bring compositions within the range of immature singers. As an attractive choral experiment, happily carried out, might be mentioned an arrangement, three-part, of Stephen Foster's "Old Folks at Home," in which Dvorák's "Humoresque" serves as the accompaniment.

A. WALTER KRAMER, whose qualitative output so largely exceeds his quantitative one, gives us two new dramatic songs of notable power and interest. In "I Have Seen the Dawn" (G. Schirmer), for medium voice, we have an ardent, declamatory melody which rises and falls with the poetic inflections of its text and gives John Masfield's words a peculiarly rich, full and varied quality of musical meaning. A love song, it gets away altogether from the conventional, and no higher or more deserved compliment can be paid it than to say it is the perfect tonal expression of the poet's lines. "Body and Soul" (G. Ricordi & Co.), the second Kramer song, might be called a companion number to the composer's "The Great Awakening." Here we have a dramatic appeal of another kind, one more direct perhaps, yet none the less artistic and handled with real feeling for broad effects. In this song, too, though he has set its convention, Mr. Kramer escapes the banal, and its genuine human feeling will unquestionably justify the publisher's presentation in three keys. As he made a skilful and musical application of the theme of "Old Hundred" in his "Great Awakening," so the composer has introduced in this last song the hymn-tune, "Lead, Kindly Light."

New Music Received CHRISTMAS ANTHEMS

"Emmanuel," by Charles Fontayne Manney; "O, Little Town of Bethlehem," by Louis R. Dressler, mixed voices (Oliver Ditson Co.); "When the Crimson Sun Had Set," Ancient Noël; "Christ Was Born on Christmas Day," "The Babe in Bethlehem's Manger Laid" (two-part), arranged by Purcell James Mansfield; "The Infant King," by Dion W. Kennedy; "Christmas Morn," by Elinor Remick Warren, mixed voices (Harold Flammer).

Shooting Keeps Melba from Dublin

Despite the fact that Tetrazzini, Kreisler, Bachaus and other celebrities have appeared in Ireland unmolested, Dame Nellie Melba recently cancelled a concert engagement in Dublin, according to a copyright despatch in the New York Herald, the reason given being that a state of unrest exists in the Irish capital.

Casella to Appear with Orchestras

Alfredo Casella, pianist and composer, who will begin his second tour of America in the latter half of January, has been engaged for appearances with the Cleveland, Boston, Chicago, Cincinnati and New York Philharmonic orchestras. He will give his first New York recital of the season in Aeolian Hall on Feb. 20.

Cecile de Horvath, pianist, is now on a tour of the East. She will give her first recital in Boston, her home city, on Dec. 16. A week will be spent in New York making records for a piano company.

This Space Is Reserved to Advertise Singers Who Sing Our Publications.

LOIS LONG, Soprano

sang at her recital, December 11th, at Town Hall

"LES PAPILLONS".....By L. d' Ambrosia

"MY MOTHER".....By G. S. White

G. Ricordi & Co., Inc., 14 East 43rd St., New York, N. Y.

Beginning an Operatic Career, She Caught Galli-Curci as She "Swooned"

Frances Paperte, Mezzo-Soprano of Chicago Opera, Describes Early Experiences in "Heavy" Roles—"Fight Discouragement!" She Advises Youthful Aspirants—Declares Opportunities for Vocal Study in America to Be Fully as Good as Those Abroad

PLAYING the operatic "heavy" woman when one weighs only 115 pounds is not so easy as it may seem from a seat in the parquet. Meeting the emergencies of the lyric stage requires poise, both mental and physical, according to Frances Paperte, mezzo-soprano. This young artist, whose debut with the Chicago Opera several years ago was followed by successes in a number of rôles, and who is now being widely heard in concert, recently related some of the trials that beset the early days of an operatic career.

"One of my first parts was to play mother to Mme. Galli-Curci!" she said. "I see that you are surprised. So was she! It was in 'Sonnambula,' and I was twenty-three. When the soprano saw me she cried, 'O, la picca la madre!' I had to catch her when she 'swooned' in the climax of the second act. The young operatic mezzo's life is one of hair-powder and padding."

Unlike most mezzos, Miss Paperte names *Mignon*, and not *Carmen*, as her favorite rôle. The singer's experience has enabled her to advise many aspirants to the operatic profession. "The chief difficulty for the young American artist,"

she says, "is to acquire the dramatic routine of opera. The American singer finds herself in casts with routinized artists, and for the familiar works to which she is most likely to be assigned there is usually no stage rehearsal. It was so at my debut: I sang the part with the stage director prompting me on the action from the wings. You can imagine how difficult it was to synchronize movement and music!"

Advocates Study in America

The facilities for study of voice are quite as good in the United States as abroad, Miss Paperte asserts. She studied for eight years with S. M. K. Gandell of Chicago, a pupil of Garcia.

"I believe singers are born—not vocally, but temperamentally," declares the artist. "One must have the great driving desire to express oneself through song. Then it doesn't matter whether one studies in North or South America, Europe or even Africa! I entered the audition with the Chicago Opera with some misgiving, as was natural. But, when the time came to sing, I felt it was not really so hard. And I was engaged."

"I advise all girls who wish to sing to fight discouragement. There is a place for them in the musical world. Perhaps not in opera, but then that is a very small field comparatively. Indeed, I think, as pure vocalism goes, it is a crude form of the art. In opera the finish of the voice is lost, and many fine organs are thus irreparably ruined. I should especially not advise young singers to enter opera before their voices are matured, perhaps not until they are thirty."

The artist, who is of French and Russian parentage, began her musical study with a course in piano at the age of six. At four she had played by "ear," and because her feet would not reach the pedals, a tiny brother was requisitioned for that duty! She studied French and Italian and German in childhood, and to this may be attributed her lingual adaptability. Believing that recitals afford



Photo by Matzene
Frances Paperte, Mezzo-Soprano of the Chicago Opera

opportunity of reaching a wider audience, Miss Paperte has contracted for extensive appearances in concert under the management of Charles N. Drake. R. M. KNERR.

Rosing to Make Coast to Coast Tour

Vladimir Rosing, tenor, who arrived in America last week, will follow his Aeolian Hall recital, scheduled for Dec. 16, with an extensive tour which will carry him from Boston to the Pacific Coast. He will return to New York in the early spring for two more recitals. During the tenor's absence from America he gave more than forty concerts in England and on the Continent, and will return for another series at the close of his American tour. Mr. Rosing has brought with him a number of new songs and will feature a group in English by Granville Bantock, songs by Rachmaninoff, and a number of Irish songs arranged by Herbert Hughes.

OPERA IN WICHITA

Local Singers Give Performance of "Chimes of Normandy"

WICHITA, KAN., Dec. 9.—"The Chimes of Normandy" was presented before a large audience at the Arcadia Theater on Nov. 28 by local artists, trained and directed by Robert La Mar of Atlanta, Ga. The operetta was well staged and costumed and all participants acquitted themselves well. The chorus numbered about fifty. The soloists were Leona Davidson, Kathryn Newman, Gladys Dodson, Leona Gilchrist, Lillian Eldridge, Jane Morris, Montie Blunn, Leon Wattell, Fritz Martz, Glenn Dodson and M. R. Schmitt. The instrumental support was by two pianos, played by Arlene Casey and Bernice Durham, pupils of T. L. Krebs.

At a meeting of the Musical Art Society the following officers for the coming year were elected: E. H. Eberhardt, president; Mrs. Rene Gouldner, vice-president and chairman of the program committee; L. K. Brown, treasurer, and Ethlyn Bowman, secretary. Directors for the ensuing year are Mrs. Kirke Mechem, piano department; H. Evans, vocal department; Mrs. R. D. Wilber, violin department; Elizabeth Cannon, public school music; Merle Bennett, music dealers' department; P. L. Brockway, civic music department.

A program of unusual interest was given before the members of the Saturday Afternoon Musical Club at a recent Saturday meeting by Mrs. S. P. Wallingford of Wichita, harp soloist, and Mrs. J. G. Millildine, reader. T. L. KREBS.

Bonnet Coming for American Tour

Joseph Bonnet, French organist, will sail for America on Dec. 30 for an extensive tour through the United States and Canada. Following a recent tour of England, Mr. Bonnet was heard in many cities throughout France and Belgium. He also played at several festival performances in honor of César Franck's centenary and appeared as soloist with the Lamoureux Orchestra in Paris.



Richard Aldrich in "The Times"

"He has nervous force under his manner of reserve, an individuality tempered by deference to his composers. In particular, he opened up some old pages of classics, restoring certain grace notes that Schumann put in parentheses in later editions of the 'Etudes Symphoniques'."

Max Smith in "The American"

"Young Beryl Rubinstein gave yesterday afternoon in Aeolian Hall a remarkable and at times stimulat-

BERYL RUBINSTEIN

Reviews Eloquent of Success at His Aeolian Hall, New York, Recital, on November 28th.

ing demonstration of his virtuoso powers at the piano."

Gilbert Gabriel in "The Sun"

"Mr. Rubinstein has grown, and grown interestingly. He is remembered as a lyric artist, a poetic, rather than as the larger and more positive interpreter that he seemed yesterday. He plays strongly, logically, now, and with a cleanness that is often brilliant."

"The Morning Telegraph"

"The player proved that he knew his scores, investing them with scrupulous care and nice attention in avoiding over-emphasis."

Pianist

Deems Taylor in "The Morning World"

"There was fine clarity in everything he did, so that his 'drawing' was always clean and sharp—a virtue traceable in part to his exceptional structural sense and partly to the intelligence and restraint of his pedalling. He gave a beautifully articulated, warm-blooded reading of the Bach Organ Prelude and Fugue and an equally clear-cut performance of a work totally different in character, Ravel's sardonic 'Alborado del Gracioso.' This latter, with its fascinating alternation of quadruple and quintuple time, was a really brilliant piece of work, smooth and lambent as a sheet of polished metal."

Katherine Spaeth in "The Evening Mail"

"He brought imagination and temperament to the Schumann symphonic etudes, but his reading was intellectual rather than emotional, and if Schumann needed to profit by it he did. We have always liked to hear Mr. Rubinstein and he plays far too seldom."

Management: MRS. FRANKLYN B. SANDERS
2827 Euclid Avenue, Cleveland, Ohio

DRAWING POWER OF

Frieda Hempel

in her **Jenny Lind Concert** on Sunday Afternoon, December 3, 1922
at SYMPHONY HALL, BOSTON

Total Receipts \$5,155.50

ENTIRE HOUSE, INCLUDING STANDING ROOM, ABSOLUTELY SOLD OUT

The Jenny Lind Concerts How They Began

The World Was Searched to Find the
Swedish Nightingale's Successor

St. Erik Society, formulated plans for all music-lovers in New York to commemorate the 100th anniversary of the birth of Jenny Lind. The Centennial Committee, composed of representative men and women of national reputation, sought throughout the entire world a singer who, in voice, appearance and personality, in the excellence of her art, would most typify the great Swedish songstress. After a careful survey of the entire world of music, after having carefully weighed the accomplishments of every famous living soprano in Europe and in America, it was finally decided that none other so embodied the entire spirit and art of Jenny Lind as did Frieda Hempel. The famous Centennial Concert, given at Carnegie Hall, New York City, October 6th, 1920, is a matter of musical history. The proceeds, probably the largest sum ever taken in there by a musical event, were donated to the various charities and their successors which Jenny Lind endowed upon the occasion of her first concert in America, at Castle Garden, September 11, 1850.

* * *

About Mohammed and the Mountain

There Are Approximately 100,000,000
People in the United States Who
Dwell Outside of New York

that immediately there sprang up throughout the country a desire to hear and see this Concert Unusual. Because of previously entered-into engagements it was impossible to consider any Jenny Lind concerts for that season, but the idea of bringing this picture and singing in this manner before the great American public which lives outside of New York made a very strong appeal to Miss Hempel. Accordingly plans were formulated to present the Jenny Lind Concert the following season.

The history of the Jenny Lind Concerts is a repetition of the history of all great things. It began with a simple idea. In the spring of 1920, Dr. Johannes Hoving, president of the



This concert had such tremendous publicity, its success was so enormous, the entire occasion was carried out with such charm of atmosphere, fidelity and artistic feeling

"Devoe of Detroit"

The First Local Manager to Present the
Jenny Lind Concerts Outside of
New York

1921, under the auspices of Mr. James E. Devoe, the very well-known and excellent manager of Detroit. Miss Hempel in her beautiful hoop-skirt costume, and Mr. Bos, her famous accompanist, and Mr. Fritze, the flutist par excellence, in their quaint parti-colored evening clothes, created a furore. The thousands present cheered the picture to the echo. The Lansing morning newspaper, the State Journal, stopped its presses, cut out other news which had been printed on the front page—and devoted its most important space to the concert, which marked a new epoch in recitals in America. The news of the great success was flashed throughout the Country. The Jenny Lind Concert had come to stay.

* * *

What the Jenny Lind Con- certs Have Done for the Local Manager

There Is No Uncertainty Here
"The Lightnin' of the Concert World"

son. The Concert was given on November 14th to the largest house, over 4,500, in Detroit in many seasons. Mr. Devoe has requested three Jenny Lind Concerts for next season. Miss Beegle, who had a Jenny Lind Concert in Pittsburgh, has taken two others for this year. Mrs. Saunders of Houston had one last season and has taken three for different cities in her territory this year. Mr. Oberfelder has taken four for Denver and surrounding towns. Mr. Behymer, in conjunction with Mr. Oppenheimer and Miss Steers, has asked for about 15 for the Pacific Coast next year. Thus it continues. As a distinguished critic wrote: "Jenny Lind is the Lightnin' of the concert world and will probably go on forever."

What the Jenny Lind Concerts have done for the Local Managers is eloquently indicated by their actions. Mr. Devoe engaged Miss Hempel for a Jenny Lind Concert in Detroit this season.

Season 1923-24

LOCAL MANAGERS CONTEMPLATING THE APPEARANCE OF MISS HEMPEL IN THEIR COURSES NEXT SEASON—EITHER IN A "JENNY LIND CONCERT" OR A "FRIEDA HEMPEL CONCERT"—SHOULD MAKE EARLY APPLICATION. SOME MONTHS ARE ALREADY SOLDLY BOOKED.

MANAGEMENT OF FRIEDA HEMPEL
185 MADISON AVENUE
NEW YORK

Westchester Musical Art Society Makes Début

Bernard Sinsheimer Founders Amateur Symphony Orchestra and Conducts First Concert in Bronxville—Event Is Great Success—Addresses by Gertrude May Stein and John C. Freund

BRONXVILLE, N. Y., Dec. 7.—The claim that this country possesses a vast amount of musical talent which often does not have an opportunity to express itself was exemplified to a remarkable extent by the first concert given here by the Westchester Musical Art Society, recently founded by Bernard Sinsheimer, well known musician and conductor. This concert was given at the Parish House, where the symphony orchestra, composed of amateur players from all sections of the county, gave a serious program of good music and gave it in such a manner as to win a most enthusiastic reception from a representative and cultured audience of music lovers. Mr. Sinsheimer's coming to the conductor's desk was received with prolonged applause.

The first numbers, Wagner's Prelude and Quintet from "Meistersinger," and two elegiac melodies by Greig, were given with excellent effect and showed that the members of the orchestra, among whom over one-third were women, had already reached so high a degree of musicianship that it is no exaggeration to say that the organization at once established itself as being of very superior musical quality.

Gladys Mathew then sang a Mozart number from "Il Re Pastore" with violin obligato by A. Goldberg. She displayed a very agreeable personality and a good voice, which she uses with excellent effect.

Krug's Suite for String Orchestra and Harp, "Love's Idyll," followed. This number was given with so much life and with such fine sense of balance as to provoke hearty applause. It was one of the best things of the evening.

Mrs. L. O. Bailey, one of the members of the executive committee, then addressed the audience. She spoke of previous efforts to bring out the talent in Westchester County and hailed the new undertaking as being full of promise, as it had already received the support which assured its permanence.

She spoke of the satisfaction that residents of the county had in the number of distinguished musicians who had settled there, of whom none was more prominent than the excellent musician who had started the organization, Bernard Sinsheimer.

She also referred to the fact that another distinguished gentleman had recently located on the border of Bronxville and Mt. Vernon, and that was Dr. John C. Freund, the eminent editor of MUSICAL AMERICA. She spoke of his half-century of work in the cause of music and particularly of what he had done to promote a greater appreciation for the American musician, singer, player and music teacher, but on the merits. This did not mean we should be unappreciative of the eminent foreigners who came to us from time to time, but it did mean that we should stand up for our own talent and give it opportunity.

Mrs. Bailey also referred to Dr. Freund's work to further the cause of music in the public schools and for the establishment of a Ministry of Fine Arts as part of the national government. She said she had great pleasure in introducing, as the honored guest of the evening, a man who had been tireless in his work, in which he had been a pioneer, for he had published the first musical paper in the English language in New York as far back as 1871.

Dr. Freund's Address

Dr. Freund was warmly applauded when he stepped out from the audience and faced it at the conductor's desk.

"In order," said he, "that you may appreciate what this symphony orchestra, so well brought together by Mr.



Bernard Sinsheimer, Founder and Conductor of the Westchester Musical Art Society

Sinsheimer, means not only in itself but in the musical life of the nation, let me briefly show you the situation as it is in this country."

He said that a hundred years or so ago we had little or no music, our musical industries had barely started, yet to-day we lead the world in the number and character of our orchestras, in our opera, in the excellence of our music schools and teachers, and we are also discovering that there is such a person as the American composer. As for our musical industries, they lead the world in quality as well as in quantity; in fact we are spending more on music and musical education than all the rest of the nations put together.

The main evolution, he said, had come during the last few decades. One reason that we started so late was that the founders of this country, the good Pilgrims and their successors, the Puritans, had no use for music or the arts. To illustrate this, Dr. Freund told a number of humorous anecdotes of experiences during the period of the settlement of New England. He pointed out that it was quite a time before the value of music, not merely as an art, but as a cultural and humanizing power, came to be known.

It was natural that during the formative period of the country, when we had little time or money for music, art, drama, even for literature, that we had to depend upon the old world. This had resulted in a tremendous prejudice for everything and everybody foreign. But now, through the aid of the great musicians and teachers who had come to us as well as our own (of whom Mrs. Bailey, known in concert and oratorio as Gertrude May Stein, was a most distinguished example), we have gradually come to a point where we could stand up for our own.

Up to the period when the great world war broke thousands of our young people used to go abroad under the impression that a really good musical education could not be procured in this country. Terrible tragedies had resulted.

The Day of a New Spirit

Now a new spirit had arisen and we are beginning to recognize and give encouragement to our own talent, which is particularly needful with regard to our great amateur talent, of which the new orchestra, founded by Mr. Sinsheimer, is a splendid example.

Dr. Freund then dwelt upon the importance of a community encouraging its own musicians, amateurs as well as professionals, because it is not musical when it merely engages others to make its music for it.

It needed no great expert to tell those present that the new orchestra had already developed a musical tone surprisingly fine.

The time had come in this country when music is recognized not merely as a cultural force, but as a power that can help still the unrest of labor, as a power able to Americanize our alien population, as a great aid to education. That is why some are trying so hard to get it into the public school system.

Finally, music has come to be recognized as a tremendous factor that may help us solve the world wide cry: "We want a better life," which means the crying need of recreation, and which cry comes from the business man as well as from his wife, from the wage earner and his wife.

One great good that is accomplished by such an organization is that it gives opportunity to amateur musicians who otherwise, however great their appreciation of music, however great their skill in expression, had to stifle it. This was particularly true of a business man's wife, who had little or no opportunity. Now with such an organization she would have it.

An Opportunity for Service

He urged those present to regard the new enterprise not alone as a matter of local pride, not alone as a good thing in its way, but as something vital, something that will help not alone those who make the music but those who hear it. If it was only properly supported, which he trusted it would be, it would not be more than a year or two before this or-

chestra would be doubled in size, a credit locally, a credit to the county, to the State, and so lead others to follow its worthy example.

In closing, Dr. Freund said that however great the ability of the players, however sincere their application, however loyal and generous the support they were given, it was indispensable that they should be led by an experienced, competent and, above all, enthusiastic conductor. That they had in Mr. Bernard Sinsheimer, a man who was born here—a good American—but a man who had studied abroad, who had had great opportunities, had long been recognized as one of the leading members in the profession, a musician of high standing who had earned his spurs and so should enjoy their confidence.

To Establish a High-Class Musical College

He then referred to Mr. Sinsheimer's noble aim not only to found a musical society and an orchestra, but to establish a high class musical college right in their midst where there would be ample opportunity for fine talent to study without the distractions to be found in a great city, and yet near enough to New York to enable the students to hear the best music whenever opportunity permitted.

He concluded by urging the audience not to regard music as something outside every-day life, but to look at it as something beautiful, noble, spiritual, something that could help them through all the day's activities.

At the close, he was rewarded with long, continued applause.

Gladys Mathew then sang another group of songs by Reeli, La Forge and Rummel, which were so well given that she was called out for an encore.

Saint-Saëns' Prelude to "Le Deluge," with violin solo by A. Goldberg, a young musician of splendid promise, followed. He played with such musicianly understanding, with such a fine tone, as to elicit the enthusiastic applause of the audience.

The concert closed with a notably good performance of Massenet's "Manon," Gavotte and Brahms' "Hungarian Dance," the latter given with so much spirit and power as almost to bring the audience to its feet.

The general sentiment at the end of the concert was to the effect that it was a great success, that Bernard Sinsheimer was to be congratulated on his masterly conducting and that the new art society had started out with such brilliant promise as to assure its permanence.

The executive committee consists of Mrs. L. O. Bailey, F. B. Fowler, Mrs. J. B. Teal, G. C. Rudin and Eugene Moses.

Among the violins are A. Goldberg, J. B. Teal, M. McGuigan, Mrs. C. Conway, F. B. Fowler, Mrs. P. Storm, M. Zuckert, Mrs. H. W. Smith, G. Serulnic, R. Sidoli, S. Brokaw, Miss E. Folger, E. Markel, Mrs. J. Zuckerman, H. C. Greene, H. L. Auerbach, Mrs. M. Goldsmith and Mrs. E. S. Smith. The violas consisted of P. Duparque, S. Stern, G. C. Rudin, Miss C. S. Beech and K. Illava; the cellos were E. Moses, Mrs. T. J. Harris, E. Z. Hiller, W. R. Miller and J. Messer; the basses were G. Matthews and J. Finster, and the pianist was F. H. Warner.

FRANK E. KENNY.

John D. Rockefeller Gives Carillon to His New York Church

A carillon of forty-two bells, now being made at Croydon, England, will be presented to the Park Avenue Baptist Church, New York, by John D. Rockefeller. The carillon will be the largest in this country and will require a specially trained staff of bell ringers.

Francis Macmillan, violinist, has concluded a short tour of the South and West, fulfilling engagements in Atlanta, Athens, Birmingham, St. Louis, Columbia, Mo., and Iowa City. He will be heard again in the West after the first of the year.

¶ MARCEL DUPRÉ, famous organist at Notre Dame Cathedral, Paris, is now on the third month of his record-breaking tour of America.

¶ To date, the bookings for this extraordinary genius number over eighty recitals, including appearances with the Boston Symphony and Philadelphia Orchestras.

¶ MARCEL DUPRÉ returns to France on March 17, 1923. Only a few dates remain open. These must be limited to points in the vicinity of cities already booked.

¶ For open dates, with terms, address: Alexander Russell, Wanamaker Auditorium, New York City, for Eastern America; Bernard Laberge, 70 Rue St. Jacques, Montreal, for Canada.

GIOVANNI MARTINELLI

Acclaimed by the New York Press for
His Singing of Cavaradossi in "La Tosca"
at the Opening Performance of the
1922-23 Metropolitan Opera Season



© Mishkin, N. Y.

Booking Managers
METROPOLITAN MUSICAL BUREAU
33 West 42 Street, New York
Telephone Longacre 8250

VICTOR RED SEAL RECORDS

Personal Representative
ERNEST HENKEL
1440 Broadway, New York
Telephone Pennsylvania 3519



WEEKLY SURVEY OF EUROPE'S MUSIC



Bax Vogue Brings Celtic Wave in London

LONDON, Dec. 2.—Ample opportunity has been recently afforded of hearing and judging the music of Arnold Bax for not only has an entire program of his works been presented at Queen's Hall, but a Sonata for Viola and Piano was given its first hearing at Aeolian Hall, and his comparatively unfamiliar tone-poem, "Tintagel," was played by Albert Coates at Queen's Hall. At the first of these concerts "The Garden of Fand" was heard with renewed pleasure, as well as several choral works admirably sung by the Oriana Madrigal Society. Harriet Cohen, who is the acknowledged authority on Bax's piano music, played the Sonata in G, giving it a brilliant performance and winning prolonged applause. Miss Cohen is rapidly becoming one of the most popular artists now before the public. A group of original songs and transcriptions of early French airs sung by John Coates, was most interesting. At the Aeolian Hall concert the new sonata was played by the composer and Lionel Tertis, England's most eminent viola player. The work is poetic in character with a Celtic tendency in thematic structure and all three movements are of decided beauty. The performance of it, needless to say, was above praise. "Tintagel" shows clearly the forward march of Mr. Bax's genius, the development being more clear and more logical than that in his early works. The appropriate "Tristan" reminiscence was acknowledged by the composer in the program notes. Pablo Casals, cellist, was soloist at this concert, playing Lalo's concerto.

Seldom has a London audience been carried to such emotional and esthetic heights as that which heard Fritz Kreisler in Albert Hall, the other afternoon. The vast auditorium was filled to overflowing with a crowd that was held spell-bound from the first to the last note. Lesser violinists with greater technical facility and sureness of intonation have been heard here and both the Vivaldi and the Mendelssohn concertos have been given with more complete accuracy, but not in a long time has there been given us playing so wholly satisfying to the soul and to the senses.

The Langham Choral Society recently presented Coleridge-Taylor's "A Tale of Old Japan," which work seems destined to hold its own longer than the same composer's "Hiawatha" although the latter is better known at present. Much of Coleridge-Taylor's music represents a compromise between two civilizations and fails in its effect by just so much. The soloists were: Olive Sturgess, Eileen Mossley, Wilfred Temple and David Brazell. Hugh Marleen conducted.

Bruckner's "Romantic" Symphony was revived by Albert Coates recently and given a fine performance. The work is about fifty years old and though considered advanced in its day, seems sane enough now, and in parts very beautiful.

Lyons Opera House Rebuilt

LYONS, Dec. 2.—The Grand Théâtre, which was destroyed by fire, has been rebuilt and every modern invention of stagecraft has been installed behind scenes, including a revolving stage which permits three settings to be put in place at a time. The theater was inaugurated with a splendid performance of "Carmen," with Lise Charny in the title rôle. Other parts were assumed as follows: Don José, Charles Fontaine; Escamillo, Mr. Vigneau, and Micaela, Marcelle Ragon.

MILAN, Dec. 2.—Besides the new works already mentioned for production at the Scala during the present season, a novelty by Riccardo Pick-Mangiagalli, described as a "mimo-sinfonica" and entitled "Mahit," will be given. The repertoire announced for the season at the Politeama includes, besides the standard repertoire, revivals of "L'Ombra," by Flotow, and "Fra Diavolo," by Auber. New works include "Spartacus," by Del Giglio, and six one-act operas new to Milan by Alfredo Manini, entitled "Sidda," "May Vespers," "The Recluse," "Bonaria," "Full Moon" and "Low Tide."



Photo from "Eve"

Harriet Cohen, Pianist, Authority on the Piano Works of Arnold Bax

Florence Austral, who, rumor says, is engaged for the New York Metropolitan Opera next season, was the soloist, singing superbly.

The first British Empire Music Festival, organized by Miss Parbury, drew a large audience to the Albert Hall. The program, which was composed of music from all parts of the Empire, was given by Pauline Donalda, the Canadian prima-donna, who was especially applauded. Capt. Herbert Heyner and Robert Easton, as soloists, and the Central London Choral Society, D. J. Thomas, conductor, and the Royal Military Band, under the bâton of Lieut. H. E. Adkins.

A galaxy of stars at Wigmore Hall in a concert of solos and ensemble music, included: Harold Bauer, Myra Hess, Irene Scharrer, Sir Landon Ronald, Albert Sammons, Cedric Sharpe and Lionel Tertis, together with the Philharmonic String Quartet and the Ladies' String Quartet. A work having its first London performance was Ernest Bloch's Suite for Viola and Piano, superbly played by Mr. Tertis and Mr. Bauer.

Alex Tcherepnine appeared in dual capacity as composer and pianist at the third of Mme. Adila Fachiri's concerts. Mr. Tcherepnine is the son of the well-known composer who was a pupil and friend of Rimsky-Korsakoff, and exhibited extraordinary ability. His volume of tone is immense, but never unlovely, and his interpretations both of his own works and those others which he played, were musically and interesting. Mme. Fachiri and Mr. Tcherepnine played the latter's Sonata for Violin and Piano and were assisted in Darius Milhaud's Sonata for Two Violins and Piano, by Jelly d'Aranyi.

Naples' San Carlo Announces Répertoire

NAPLES, Dec. 2.—The management of the San Carlo has recently published the repertoire for this season at that historic theater. The novelties to be given include "Colomba," by Westroff, and "Morenita," by Mario Persico. Also new to the San Carlo will be "Siegfried," Zandonai's "Giulietta e Romeo," Humperdinck's "Hänsel und Gretel" and Alfano's "La Leggenda di Sakuntala." Among the singers will be Mmes. Blanco-Sadun and Cerni-Caroli, and Messrs. Alessandro Bonci, De Muro and Papario. Tullio Serafin will be the principal conductor and the season will open with "Siegfried" this month.

LILLE, Dec. 2.—Walter Morse Rummel, the American pianist, appeared recently in recital at the Salon Industrielle, being well received in a program of Chopin's works.

BERLIN, Dec. 2.—Eugen d'Albert still dominates interest among pianists, his performances of Schumann's Symphonic Etudes and Fantasy in C, recalling the d'Albert of twenty years ago who combined a mastery of the "line" with a mas-

tery of detail. The playing of Ignaz Friedman at his Chopin recital seemed to have for its object only the display of virtuosity, and lacked poetry and feeling. At the third Philharmonic concert Furtwängler gave a fascinating performance of Beethoven's Seventh, and played very well Reger's Variations on a Theme by Beethoven, one of the best of his

works. Alexander Kipnis sang an aria by Mozart and Moussorgsky's "Songs and Dances of Death." The German-Austrian Glee Club gave a delightful program, entitled "From the Time of the Vienna Waltzes," at the Song Academy. Dr. Leopold Schmidt lectured, and Strauss waltzes were sung by the club and soloists.

Paris Stirred by Old Work by Le Borne

PARIS, Dec. 2.—Fernand Le Borne's Symphonie-Concerto for violin, piano and orchestra had a re-hearing last week under Rhené-Baton at the Concerts Pasdeloup, with Gabriel Bouillon and Mr. Brailowski as soloists. The work has had a curious history. Composed in 1888, it was refused by the Concerts Colonne upon the ground that it was too revolutionary. It had been heard only twice since, once when played by Eugène Ysaye and Raoul Pugno at a concert sponsored by the composer at the Théâtre Sara Bernhardt, and once at the Concerts Rouge by Miss Cousin and Mr. Brailowski. It appears far from radical now, but rather as a well-considered contribution to music. Its success was so marked that other works by Mr. Le Borne are to be heard in the near future. Mr. Brailowski also played "The Danse Macabre by Liszt" as Saint-Saëns gratefully called the arrangement made of his work, for piano and orchestra, by the generous-hearted Abbé.

At the Concerts Colonne, Gabriel Pierné gave the first performance of "Sappho" by Alexandre Georges, a work

for solo voices and orchestra in three parts, dealing with the plaint of the shepherd Hylas, the passion of Sappho and the power of the lyre. The first is of a simple yet profound emotion, the second violently dramatic and the third, triumphant. Mr. Paulet sang delightfully the complaint of the shepherd, Mr. Murano had success with the aria "La lyre est l'amie éternelle" and Hilda Roosevelt, replacing at the last moment Rita Montjovet, was greatly applauded in the strophe, "Mer, aux abimes infinies."

Charles Lepers, baritone, who made his début in opera at The Hague in 1867 and sang in various opera houses until 1882, has just resigned from the position of soloist at the Church of St. Pierre de Montrouge, which he has held for thirty-four years. Mr. Lepers, though in his eighty-first year, sang a solo at his final service.

The Trianon-Lyrique announces for early production "Isabelle et Pantalon," by Roland Manuel, the overture to which was heard at a recent concert, but which as a whole has not yet been sung. This will be given with Saint-Saëns' "Phryné," in which Gina Palerme will make her début.

Week of Fine Music in Hamburg

HAMBURG, Dec. 2.—Egon Pollak conducted a delightful performance of "Figaro" with Bella Alten, Mme. Wedekind-Wendt, Mr. Degler, Mr. Lohfing and Mme. Singler in the cast.

At the fourth Philharmonic concert Karl Muck conducted a Brahms program. Of his own work it need only be said that it was up to his usual standard and allowed the E Minor Symphony, among other things, to stand revealed in all its splendor. Carl Friedberg was not very successful in his performance of the B Flat Concerto, playing it too much in the style of Chopin, but he found favor with the audience, nevertheless. Three violin recitals introduced successively Alma Moodie, a young Australian who was heard in Brahms' Concerto; Cecilia Hansen, a fine Russian artist, and Willy Burmeister, who was in excellent form. Another artist who made a deep impression was Eduard Erdmann, pianist, who revealed virtuosity and first-class musicianship that extended to modern works. Ilse Fromm-Michaels also displayed fine qualities in her piano playing. Emmy Krüger, well known as a dramatic singer, achieved equal distinction in a song recital recently. Elma Schnur sang a group of Schubert songs at a People's Symphony concert, at which Eugen Papst conducted Schubert's rarely heard Tragic Symphony.

ROME, Dec. 2.—Tremendous enthusiasm was evinced at a recent concert exclusively of Italian music at the Costanzi. Edoardo Vitale, the conductor, had an ovation. At the recent Band Convention, held at the Augusteum, the King's Gold Medal was awarded to the Band of Chieta and the two silver King's Medals to the bands of Lanciano and Reggio. The Academy of St. Cecilia, which sponsors the orchestral concerts at the Augusteum as well as the chamber music concerts, will have this year the co-operation of the Friends of Music and the Società del Quartetto di Naples.

PETROGRAD, Nov. 11.—The Russian Musical Society has been revived here and a series of concerts will shortly be begun. As in former days, these will be given in the auditorium of the Conservatory. Alexander Glazounoff is at the head of the society.

BELFAST, Dec. 2.—Amy Neill, American violinist, was heard in recital in Ulster Minor Hall recently. Her playing was distinguished by technical facility and emotional warmth.

Dresden Honors Schütz

DRESDEN, Dec. 2.—The 250th anniversary of the birth of Heinrich Schütz, the father of Protestant church music, has been observed here in a number of special events. The Opera held a festival with chorus, orchestra and soloists giving works by Schütz and his successors. Unfortunately the latter were represented by works that were hardly appropriate. The Schütz Society and the Dresden Music-Historical Society were among the other organizations which observed the anniversary. Several great pianists have been heard recently, among them Eugen d'Albert, Ignaz Friedman and Eduard Erdmann. The People's Stage Society gave a successful performance of "Siegfried" with Vogelstrom and Johanna Hesse. At the Opera, Vogelstrom won a personal triumph in "Lohengrin," with Plaschke as Telramund. "Iphigenia," in a new production, received a cordial welcome with Eva von der Osten, Plaschke and Stoege-mann in some of the chief parts. Tino Pattiera was heard as guest artist in "Trovatore." The Schlachtebeck Quartet of Leipzig introduced an interesting new work by Jonel Perlea, a Rumanian. Johannes Sembach was heard in a benefit recital.

FLORENCE, Dec. 2.—Three operas by John Lawrence Seymour of California were recently given hearings before the critics and music lovers of the city at the home of Bohen of the Royal Conservatory of Music. The works are entitled: "Antigone" founded upon Sophocles' drama; "The Snake Woman," on a story by Conrad, and "The Devil and Tom Walker," on a story by Irving. Among the auditors was Ildebrando Pizzetti.

HAMBURG, Dec. 2.—Harriet Van Emden, the American soprano, recently appeared here in recital with such success that she was immediately engaged for two performances with the Philharmonic under Karl Muck. Miss Van Emden has also sung during the past month in The Hague, Rotterdam, Amsterdam, Berlin and Leipzig, and will be heard in Munich, Cologne, Stuttgart and Frankfurt before the new year.

MOSCOW, Nov. 11.—The Symphony Concerts Association of Moscow has closed contracts for appearances here of the German conductors, Blech and Fried, both of whom will leave immediately for this city.

RICHARD CROOKS

The Sensational New Tenor, Triumphs as Soloist with the New York Symphony Orchestra in New York, Washington, Baltimore and Philadelphia in Wagnerian Excerpts

"Mr. Crooks' voice is fresh and elastic, his intonation and diction excellent."—*Richard Aldrich, New York Times, Nov. 10, 1922.*

"Mr. Crooks showed intelligence and made his text clear. The whole assembly rose in the seats with vigorous applause and cries of 'bravo!'"—*W. J. Henderson, New York Herald, Nov. 10, 1922.*

"The performance owed much to Mr. Crooks. He sang in flawless German with a vigor, authority and real dramatic force that was astonishing."—*Deems Taylor, New York World, Nov. 10, 1922.*

"Richard Crooks took his listeners by surprise with the lyric beauty of his voice and the assurance with which he delivered music and text from memory."—*Max Smith, New York American, Nov. 10, 1922.*

"His voice was velvety in the middle register and rang out with clarion fullness on the high notes. The highest expectations may be entertained for his future."—*Maurice Halperson, New York Staats-Zeitung, Nov. 10, 1922.*

"Although this was his first appearance with orchestra, he gained the assurance he wanted quickly and aptly, and went for the heroic strophes at full force. He has a pleasing tenor voice, rich in promise."—*Gilbert Gabriel, New York Sun, Nov. 10, 1922.*

"Mr. Crooks looked a slim youth, but his voice proved mature and surprisingly effective. Seldom is the high and sustained music of Siegfried sung so successfully as he sang it."—*Pitts Sanborn, New York Globe, Nov. 10, 1922.*

"Mr. Crooks did remarkably well; his rich, warm tones smote the ear pleasantly. He sang with much feeling and expression and an interpreter's regard for the text."—*Frank H. Warren, New York Evening World, Nov. 10, 1922.*

"The audience was very enthusiastic and took to its heart the new tenor, Richard Crooks, who succeeded in giving a good account of himself."—*Henry T. Finck, New York Post, Nov. 10, 1922.*

"Mr. Crooks is a singer of expressive bent; he showed that he was thoroughly familiar with the Wagnerian style. His declamation was forceful and pointed and his lyric singing had the dramatic sweep that it needs in this music. There is no question



Photo by Bangs

AND IN RECITAL

"The Buffalo Orpheus has always been noted for bringing to Buffalo for the first time many delightful artists. Last evening it once more brilliantly justified its reputation in this respect in presenting for his first appearance so splendid a singer as Richard Crooks, who has one of the most beautiful lyric tenor voices with great dramatic possibilities that has been heard here in years. Although only 22 years old, Mr. Crooks has already attracted serious attention in New York and other large cities. Already he reveals amazing musicianship and a suggestion of histrionic achievements to come and the development of a robust quality that will entitle him to a high place among leading tenors of the day. Seldom do audiences, chorus and orchestra join in such acclaims as were accorded the young artist."

—*Buffalo Courier, Dec. 5, 1922*

"The Orpheus introduced to its audience a new singer in Richard Crooks. This young man has a splendid vocal equipment. His voice is very powerful and of beautiful, liquid quality. Indeed, it is sometimes almost overwhelming in its tremendous outpouring of tone, but that is only the excess of a merit. Mr. Crooks gave a delightful delivery of the Faust air, 'Salut, demeure chaste et pure,' singing it with much refinement of style, with excellent French diction and with tasteful interpretative art. His exuberant utterance of the Prize Song from the Mastersingers, an encore, made imperative a second encore, which he sang to the chorus. Later the tenor was heard in a song group by Harry M. Gilbert, Rachmaninoff and Robert Clarks, after which Quilters' 'Now Sleeps the Crimson Petal,' made a charming encore, followed again by a second. Mr. Crooks is unquestionably a rising star on the musical horizon."

—*Buffalo Express, Nov. 5, 1922*

"The soloist, Mr. Crooks, a newcomer to the local concert stage, offered first the aria 'Salut, demeure chaste et pure,' from 'Faust.' In this the young tenor did some of his best singing of the evening, disclosing a voice of naturally fine quality, brilliant in timbre and of true lyric type. He is a singer of manly presence and sincere purpose. He delivered the Gounod music in cultivated style and with much feeling, and he was so enthusiastically applauded that he was obliged to grant two extra offerings. He further pleased in a group of songs by Harry Gilbert, Rachmaninoff and Clarks, and again was called upon for a double encore. His admirable use of the half voice was noted frequently and was especially effective in the appealing song, 'Now Sleeps the Crimson Petal,' by Roger Quilter, given as an encore."—*Buffalo News, Dec. 5, 1922.*

about his future."—*Irving Weil, New York Journal, Nov. 10, 1922.*

"Mr. Crooks has a voice of great natural beauty and warmth, and his whole performance is rich in color and vibrant with feeling. He thrilled his auditors. It is safe to assume that the astute impresario under whose management the concert was given has already signed a contract with Richard Crooks to appear in Washington in recital."—*Washington Post, Nov. 15, 1922.*

"Richard Crooks has a very sweet tenor, expressive and with an appealing quality. He has color and enunciates well and was forced to respond to a series of recalls."—*Washington Herald Nov. 15, 1922.*

"The 'Prize Song' as sung by Richard Crooks was unusually fine. This young tenor has a voice of wonderful sweetness and power. His 'Walter' was splendid. The entire program was received enthusiastically by the audience."—*Washington Evening Star, Nov. 15, 1922.*

"Mr. Crooks has a very fine voice, into which he put great dramatic force without losing singing quality, and great tenderness without becoming sentimental."—*Baltimore American, Nov. 16, 1922.*

"Richard Crooks read with fine effect the Siegfried rôle with a beauty rarely achieved by the German-trained dramatic tenors. It is difficult to recall any other tenor who competes with much success with the tremendous bursts of the brass choir in the Ring music."—*Baltimore Sun, Nov. 16, 1922.*

"Mr. Crooks gave evidence of the possession of much dramatic skill and achieved splendid and powerful climaxes. His voice was notable for its purity of intonation and for the excellence of its tone quality."—*Baltimore News, Nov. 16, 1922.*

"Richard Crooks is on the threshold of what promises to be a great career as a vocalist. He did splendid work vocally. His voice is very beautiful in quality and of abundant resonance, and he sang in a splendid manner."—*Philadelphia Evening Public Ledger, Nov. 17, 1922.*

"Richard Crooks has the world before him if he keeps on as he has begun. He sang in a way that at once established him securely in favor with his hearers. As Siegfried, he was superbly successful."—*Philadelphia Public Ledger, Nov. 17, 1922.*

Mr. Crooks is available for Concerts, Recitals and Oratorios

For Terms and Available Dates
ADDRESS MANAGEMENT:

HAENSEL & JONES

AEOLIAN HALL, NEW YORK

Singers to the Fore In New York's Week of Recitals

Sigrid Onegin Follows Other Successes with First Recital—Notable Presentation of "Der Winterreise" by Elena Gerhardt—Ursula Greville, New English Artist, Stirs Interest—Schumann Recital Is Third of Hutcheson Series

SINGERS provided the most striking programs of New York's week of recitals. A first song program by Sigrid Onegin, a Schubert evening devoted to a performance of "Der Winterreise," with Elena Gerhardt as the interpreter, and a second Chaliapin recital were among the outstanding events. A new artist of charm was Ursula Greville, editor of the *Sackbut*, an English publication, as well as a gifted vocalist. Anna Case, Cora Cook, Carl Schlegel and Edna Indermaur were among other recitalists. John McCormack sang what was announced as his farewell concert before leaving for an extended tour that will carry him abroad.

Pianists took pleasure in the third of the series of historical recitals presented by Ernest Hutcheson, this one being devoted to the music of Schumann. Ernest Seitz, Lester Donahue, Mieczyslaw Münz and Alfredo Oswald were other artists of the keyboard. Violinists included Mischa Elman, Max Olanoff and Carl Schaeffert. Marie Roemaet-Rosanoff was a 'cello recitalist.

Max Olanoff, Dec. 4

Max Olanoff, a young Russian violinist of American training, played a pretentious program in Aeolian Hall on last Monday afternoon, displaying considerable technique and not a little talent. It was a program beyond his present stage of development, however. The listener too often became concerned for the success of the performer, losing the message of the music. Mr. Olanoff labored conscientiously in the Bach *Chaconne*, but his tone was faulty and cold, and this is a work that demands impeccable intonation and a flawless technique, else it loses all interest. In the less exacting numbers he was at his best. There is promise in Mr. Olanoff's playing; promise that will be realized with further study. S. D.

Lester Donahue, Dec. 4

Lester Donahue gave a piano recital in Aeolian Hall on Monday afternoon of last week, and his program was, as usual, out of the ordinary. With one exception it was devoted to composers who have written in this generation. Not so much to those who are agitating the music world with strange innovations, but rather to the men whose stature we are beginning to estimate with some degree of accuracy. Mr. Donahue has an ease and a facility of technique, combined with a clarity of thought, that make these modern compositions seem less involved to the ear of the average concert goer. The program is worth recounting: Variations on a Theme of Bach, Liszt; "Poissons d'Or," Debussy; "The Island Spell," Ireland; "Andalusia," De Falla; Fifth Sonata, Op. 53, Scriabine; "Barcarolle," Liadoff; Valse, "Alt Wien," Godowsky, and Balakireff's "Islamey." Mr. Donahue had to repeat the charming little Viennese waltz by Godowsky, and he also added several numbers at the end of the program. S. D.

Ernest Seitz, Dec. 4

Intelligence, taste and a crisp technique commended the playing of Ernest Seitz, a young Canadian who was first heard in New York with the Mendelssohn Choir of Toronto last season, when he appeared in recital at Aeolian Hall Monday night. For his larger

numbers he brought forward the Bach-Liszt Prelude and Fugue in A Minor, the Schumann Symphonic Etudes, which seem destined to be played threadbare this season, and Chopin's B Minor Sonata. Something of poetry and caress was missing from Mr. Seitz' Chopin, and his Schumann was not notable for richness or color. But in the first of his smaller numbers, Frontini's "Andante in the Olden Style," he played with essential grace and musical charm. Fauré's Impromptu in F Minor was another number to his liking and pleasure-giving to his audience. He also played MacDowell's Moto Perpetuo, Glazounoff's Gavotte in D and Rubinstein's Etude on False Notes, and several extras. His audience was a friendly one and he was very heartily applauded. O. T.

Mona Gondre, Dec. 4

Each season brings one or two New York recitals by Mona Gondre, who combines the arts of singing and elocution to a high degree in the presentation of songs arranged according to a historical progression. On Monday evening in the Town Hall, Miss Gondre had the assistance of Elise Sorelle, harpist, in a

program of unusually fine quality and one which included three Chinese songs of John Alden Carpenter, rather a variation from her usual manner of procedure. These were "On a Screen," "The Highwayman" and "To a Young Gentleman." In these, the small French artist was excellent. Perhaps her finest work is to be found in the groups of old French songs, which she does with exquisite feeling for their spirit and fragility. She has a talent almost unique for portraying the infinite simplicity and pathos of the *paysan* ballad. Likewise she is endowed with a spirit and sense of the comic which bring a fine gusto to the more robust numbers. Miss Sorelle is a fine harpist, and played several numbers of more than usual interest. Among these were three compositions of her own called "Impressions" and designated "Evening," "Gaiety" and "Poem." All three were full of beauty and charm. Flora Macdonald White at the piano gave valuable assistance in the numbers of Miss Gondre. L. B.

Rubinstein Club, Dec. 5

A pleasing program was given by the chorus of the Rubinstein Club, assisted by Richard Crooks, tenor, Harry Gilbert,

pianist and members of the New York Symphony Society in the ball room of the Waldorf-Astoria on the evening of Dec. 5. This first choral concert of the season was conducted by William Rogers Chapman, and the program, delightfully chosen and well sung, was enthusiastically received by a capacity audience. Encores were frequently demanded and given. During the intermission, plans for holiday activities were discussed by Mary Jordan Baker, chairman of the Philanthropic Committee, and by the president, Mrs. W. R. Chapman, who spoke of the patronage the society had extended to American artists. The evening was concluded with a supper in the Rose Room and dancing. C. O.

Cora Cook, Dec. 5

There were several features of interest in the recital given by Cora Cook in Aeolian Hall on Tuesday afternoon of last week. She is a contralto with a voice of limited volume but agreeable quality, particularly in the lower notes. There is a lack of brilliancy, due to a veil of throatiness, which mars the sing-

[Continued on page 32]

FRANK LA FORGE—BERÚMEN

STUDIOS

COACHING
SONG
INTERPRETA-
TION, PIANO
(LESCHET-
IZKY) AND
ACCOM-
PANYING



COMPOSER-PIANIST



CONCERT PIANIST

Will give his annual New York recital at Aeolian Hall on January tenth at three o'clock.



CHARLES CARVER, Basso

Re-engaged by Mme. Schumann Heink for six weeks' tour, beginning January 1, 1923.

Noonday Musicales, in which artist pupils appear under the direction of Frank La Forge and Ernesto Berumen in conjunction with the Duo Art Piano, are given the first Friday of each month at Aeolian Hall. The next Musicales will be given on January 5th at twelve o'clock. These Musicales are open to the public without charge.



CHARLOTTE RYAN, Soprano

Who has studied four years with Frank La Forge and who has been the soprano of the La Forge Quartette, has been Engaged at the Metropolitan Opera, having already appeared successfully as Gerhilde in "Die Walküre," Flower Maiden in "Parsifal" and Frasquita in "Carmen."

Artist Singers, Pianists and Accompanists Available for Concert

Address: LA FORGE-BERÚMEN STUDIOS

Secretary: Harriet Ksanke, 14 West 68th St., N. Y.

Telephone: Columbus 8993

RACHMANINOFF WITH DETROIT SYMPHONY

Kolar Conducts Three Programs — McCormack and Clara Clemens in Recitals

By Mabel McDonough Furney

DETROIT, MICH., Dec. 9.—Capacity houses welcomed Sergei Rachmaninoff who appeared with the Detroit Symphony on Nov. 30 and Dec. 1, playing his Concerto in D Minor. Mr. Rachmaninoff was compelled to give an encore. He shared the honors of the evening with Mr. Gabrilowitsch who conducted brilliantly the Prelude to Moussorgsky's "Khovantchina," Glière's "Sirens" and Rimsky-Korsakoff's "Capriccio Espagnol."

The orchestra was heard in three programs under Victor Kolar recently. The first was given on Nov. 25 with the assistance of Charles Frederic Morse who lectured on the classical period. The program consisted of the Overture to Mozart's "Marriage of Figaro," a Gluck dance, a Suite by Rameau and a Vivaldi Concerto with solos parts played by Ilya Schkolnik, violinist; Herman Kolodkin, violist, and Philip Abbas, 'cellist.

The popular program under Mr. Kolar on Nov. 26 included Saint-Saëns' "Algeria" and numbers by Grainger, Moszkowski and Ponchielli. Helen Scholder-Perutz, 'cellist, a recent arrival in Detroit, made her local debut, playing Boellmann's Symphonic Variations. Olive Nevin, soprano, sang numbers by Grétry and Rimsky-Korsakoff.

Ilya Schkolnik and Ellen Rumsey, contralto, were the soloists on Dec. 3. Mr. Schkolnik was heard in the Paganini Concerto in D and Miss Rumsey in numbers by Tchaikovsky and Gounod. Mr. Kolar conducted his own Slavonian Rhapsody and numbers by Grieg and Delibes.

The third of her historical series of song recitals was given by Clara Clemens on Nov. 27 in Memorial Hall, which was

crowded. Mme. Clemens was warmly applauded by a large audience after groups of songs by Schubert, Mendelssohn, Schumann and Franz. Michel Raucheisen was the accompanist.

John McCormack crowded Arcadia Auditorium on Dec. 4 in spite of bad weather. His program consisted of Irish songs, numbers by Handel and a group of modern songs by Frank Bridge, Granville Bantock and others, including one by Edwin Schneider, his accompanist, and another by a Detroit composer. There were many encores. Rudolph Bochco played several violin solos.

The Tuesday Musicales presented Olive Nevin, soprano, and Harold Vincent Milligan, pianist, in a program entitled "Three Centuries of American Song" on Nov. 28. Miss Nevin was heard to even better advantage than with the Detroit Symphony, and Mr. Milligan's short explanatory talks were to the point. The Musicales gave its own annual Christmas concert in the Woodward Avenue Baptist Church under the direction of Mrs. Theodore Miller. Winifred Ada Whitely, organist; Alice Heydon and Lucille Lincoln, singers; Helen Burr Brand, harpist; Sylvia Simons, pianist, and the Musicales' chorus under Jennie M. Stoddard were heard. Miss Whitely, Mrs. Edwin S. Sherrill and Ola Dafoe Eustice were the accompanists.

Cameron McLean was heard in a program of sacred music at the First English Lutheran Church on Nov. 24. His numbers included "Why Do the Nations" from "Messiah"; Buck's "Fear Ye Not O Israel" and other numbers. William Fishwick, organist, and Mable Howe Mable, pianist, played accompaniments, and Mr. Fishwick was heard in a solo.

Walter Mills and Willem Willeke Appear in Pittsburgh Series

PITTSBURGH, PA., Dec. 11. — Walter Mills, baritone, and Willem Willeke, 'cellist, gave the second concert in the Bortz series in Carnegie Music Hall on the evening of Dec. 1. Both artists received many recalls for their work in a well-arranged program. The accompanists were Dwight Anderson, for Mr. Mills, and Carl Bernthaler, for Mr. Willeke. Mr. Mills appeared in a concert for the Twentieth Century Club a week previous, and was received with enthusiasm.

Suzanne Keener Closes Concert Tour to Sing in Metropolitan Opera



Suzanne Keener, Soprano of the Metropolitan Opera Company

Suzanne Keener, soprano of the Metropolitan Opera, has resumed her operatic duties following an active season in concert which began soon after her appearance at the New York Stadium in August. Miss Keener has sung in Elmira, N. Y., with John Charles Thomas, baritone; in concert in Pittsburgh; in a Biltmore Morning Musicales with Beniamino Gigli and Giuseppe De Luca; at the Brooklyn Academy of Music with Mr. De Luca; with the Mundell Club in Brooklyn, and in other engagements. Later in the season she will appear with Mr. Gigli and Mr. Thomas before the members of the Metropolis Club; in recital in Montreal, Toronto, Cleveland and New Wilmington, as soloist with the Harlem Philharmonic, with the Brooklyn Apollo Club; with Albert Spalding in Pitts-

burgh; with Tito Schipa in Albany; with the Mozart Society in New York, and in Bristol, Conn., and Ridgewood, N. J. Miss Keener is a native of Pittsburgh, where her singing attracted attention in the course of a Liberty Loan drive and brought her the opportunity to study. She is a pupil of Delia Valeri, New York singing teacher.

Emma Selle Heard in Recital in La Grange, Ill.

LA GRANGE, ILL., Dec. 9.—Emma Selle, soprano, with the assistance of Beulah Taylor Porter, accompanist, and May Doelling, pianist, recently gave a successful recital at the Town Hall in La Grange, Ill. Miss Selle has come into considerable prominence through the work she has done in causing signs to be put up all over her state, in Wisconsin and elsewhere, notifying automobilists of their close approach to the public schools and to drive slowly.

Lovette Pupils Appear in Washington

WASHINGTON, D. C., Dec. 11.—Pupils of T. S. Lovette, pianist and teacher, were heard in an interesting recital given recently for the students of Fairmont Seminary. Mary Ruth Matthews, Gladys Hillyer and Zelma Brown were heard in numbers by Grieg, Sibelius, Rosenthal, Leginska and Liszt. Elena de Sayn, violinist, accompanied by Mrs. Howard Blandy, gave a musicale in the Lovette home-studio recently. Mr. and Mrs. Lovette have appeared in a number of joint recitals in the Evangeline Booth Hotel, Hadleigh High School and elsewhere. Mr. Lovette was the soloist at the annual luncheon of the Rubinstein Club, at which the honor guest was Mrs. John F. Lyons, President of the National Federation of Music Clubs.

MONTREAL, CAN.

Dec. 9.—Jascha Heifetz was heard by an enormous audience in the St. Denis Theater, on Dec. 4. The artist played with characteristic charm, and the audience clamored for encores. His playing of a César Franck number proved an especial delight. Louis H. Bourdon was the local manager of the concert.

HARCOURT FARMER

FURTHER TYPICAL APPRECIATIONS OF

“The Apocalypse”

Music by PAOLO GALLICO

Text by PAULINE ARNOUX MacARTHUR and HENRI PIERRE ROCHÉ

First Presentation in New York November 22, 1922, Under the Direction of Albert Stoessel

FREDERICK H. MARTENS IN
“MUSICAL AMERICA,” FEB. 18, 1922

“Mr. Gallico, Mrs. MacArthur and M. Roché have done something in ‘The Apocalypse’ not easy of accomplishment. They have taken a Biblical subject, and purging it of all narrower sectarian appeal, have made it the vehicle for a message which speaks to the heart of all humanity—they have sung the downfall of the material and sensual and the triumph of the divine and spiritually beautiful with a sincerity and loveliness of text and tone which match in perfect unity of purpose. Its first presentation established the fact that it was a great dramatic oratorio, a freely inspired work of high individual type. The libretto is dedicated to Otto H. Kahn.”

GEOFFREY O'HARA, NOTED AMERICAN COMPOSER,
WROTE, JUNE 27, 1921, AFTER THE
PREMIERE PERFORMANCE

“My dear Mrs. MacArthur:
“Permit me to congratulate you personally upon your libretto, ‘The Apocalypse.’

“In my humble opinion you have put your thumb on the pulse of the world when you selected the subject. Humanity will come to hear your message and will thank you, because the people are thinking, as never before, on this subject.

“I was thrilled again and again reading and following the singers with the aid of my copy of the words. The lines fairly pulsed with meaning. Your choice of words throughout, so carefully planned, the beauty of your poetic lines and the changing rhythms—these and so many other virtues, not the least being the success you have attained in writing words that sing. What struck me most was the great amount you said in so small a space, concrete expression so seldom seen but so vitally necessary to arrest and hold the reader's attention. I have no hesitation in saying that, taken on the whole, there is no finer libretto in the English language—the subject, its tremendous import, and your brilliant handling of it. It should be included among the great works of literature.

“With best wishes for the continued success of the work, believe me,

“Sincerely yours,
(Signed) “GEOFFREY O'HARA.”

FRANK PATTERSON IN THE
“MUSICAL COURIER,” JAN. 6, 1922

“A goodly portion of the success that has been won by this work is undoubtedly due to the libretto, which is a notable piece of work more after the order of an opera than of an oratorio. . . . It would be difficult to find anywhere a more impassioned libretto, and Mr. Gallico was evidently aware of its possibilities when he undertook the music. He has written a very beautiful and effective score in modern style, evincing a real musical inventiveness which may well be called inspiration. He has fully equalled the libretto, and no higher praise could be given him. . . . That the work will be widely performed cannot be doubted. It possesses too great value to be neglected by our choral societies, and the fact that it has proved within the powers of the chorus which rendered it at the Tri-cities will encourage others to undertake it.”

FROM THE DUCHESS DE CAMASTRA
(DAUGHTER OF THE PRINCESS TRABIA OF ITALY)
NOV. 21, 1922

“Thank you ever so much for the very interesting program.

“I hope we shall hear the beautiful Dramatic Oratorio in France and in Italy.

“Very truly yours,
(Signed) “ROSE CAMASTRA.”

FROM MAUDE PARKER CHILD
(Wife of United States Ambassador to Italy)
NOV. 21, 1922

“I wish I could tell you how thoroughly happy I am in the success of your oratorio, and with that interest I wish for your next work.

“With heartiest congratulations, I am
“Most cordially,
(Signed) “MAUDE PARKER CHILD.”

HERBERT F. PEYSER IN
“THE MUSICAL MONITOR,” MARCH, 1921

“It seems little short of amazing that the vast and puissant symbolism of the Book of Revelation should not yet—in the light of its relationship to the world-shaking events of the past seven years—have become a basis of artistic manifestation. It is none the less true that the bulk of humanity has been much in the position of the man unable to see the forest because of the trees. Adequately to interpret these most recondite phases of Scriptural prophecy calls for a clarity and penetrance of vision, a spiritual sensitiveness and second sight accorded only to such as have soared ‘above the battle,’ in the luminous phrase of Romain Rolland. It is, therefore, with a pardonable pride and sense of patriotic satisfaction that one notes the achievement of Pauline Arnoux MacArthur in conceiving and partly executing the text of the dramatic oratorio ‘The Apocalypse.’

“The aims of the librettist and composer have been projected along lines of spiritual interpretation and prophetic disclosures as much as of sheer beauty of artistic achievement. And in the selection of their medium they have shown a deep sense of practical values. For oratorio has proved itself a form essentially congenial to American composers, who can point to a prouder record of accomplishment in this field than in the sphere of opera, wherein they still seem to grope more or less blindly after the elusive. However, ‘The Apocalypse’ has been devised to fill a dual purpose. Styled a ‘dramatic oratorio’ it will be found a potential opera. Oratorios lending themselves more or less graciously to stage treatment are neither unknown nor unpopular. It should adapt itself to the uses of the dramatic stage better than Mendelssohn's ‘Elijah,’ which has at times been subjected to the transformation with varying degrees of success.”

BARONESS E. VON KLENNER
(President of the National Opera Club of America)
“I glory in it for the cause of American Music—but especially that a woman—and my friend gave the inspiration—or shall I say was ‘the prepared instrument’ through which the Divine Spirit Spoke!
“With loving greetings and all good wishes,
(Signed) “KATHARINE E. VON KLENNER.”

Publishers: G. SCHIRMER, INC.

3 East 43rd St., New York City

PEORIA ACCLAIMS V SITING ARTISTS

Business Men and Societies Organize Reception to Galli-Curci

By Helen H. Mills

PEORIA, ILL., Dec. 9.—In the month of November three prominent artists visited this city. Galli-Curci, Geraldine Farrar and Jacques Thibaud gave recitals which taxed the capacity of the Shrine Temple.

The appearance of Mme. Galli-Curci on Nov. 10 was the occasion for a demonstration by members of the Chamber of Commerce and other clubs. A delegation from these associations met the prima donna at the train, presented her with a bouquet of American Beauty roses and escorted her to her hotel, where a reception was held and a welcoming speech made by the Mayor. On her appearance in the evening she was given an ovation. Many persons were turned away from the doors, but those who were fortunate enough to secure seats enthusiastically

applauded a program that included numbers by Donaudy, Bizet, Rimsky-Korsakoff, Meyerbeer and a group of American songs. Several of her numbers were sung with flute obbligato. She was forced to add several encores. Manuel Berenguer, flautist, and Homer Samuels, accompanist, were able assistants.

Geraldine Farrar appeared on Nov. 16 in a program made up largely of songs sung in English. She concluded the program with a French group, to which she was induced to add the Habanera. Henry Weldon, bass, and Joseph Malkin, 'cellist, were the assisting artists, with Claude Gotthelf at the piano.

The Amateur Musical Club was re-

sponsible for the appearance of Jacques Thibaud on Nov. 21. The French violinist played with great beauty of tone and style, his program including the Ecclesiastical Sonata in G Minor, Saint-Saëns' Introduction and Rondo Capriccioso, the Préludium and Allegro by Pugnani and some shorter works.

The second term of the Bradley Conservatory, Franklin Stead, director, opened on Nov. 15 with an increased enrolment in all departments, especially in the orchestra and chorus established this year, in which there is very great interest taken by the students of Bradley Polytechnic Institute, of which the Conservatory is a part. Mr. Stead supplies musical programs in increasing number in the smaller towns, in addition to the weekly radio programs sent out at stated intervals.

MADISON HEARS SYMPHONY

Cincinnati Orchestra and Flonzaley Quartet Give Concerts

MADISON, WIS., Dec. 9.—The Cincinnati Symphony, under Fritz Reiner, gave the first concert presented by the Madison Orchestral Association, before a large audience, on Nov. 28. Glazounoff's Third Symphony aroused considerable interest; Strauss' "Til Eulenspiegel's Merry Pranks" called forth the best work of the evening, and the last number, "The Ride of the Valkyries," was repeated.

On Dec. 3 the University School of Music began its series with a program by the Flonzaley Quartet at Christ Presbyterian Church. The G Major Quartet of Arnold Bax was played here for the first time. At the end of the program the players received an ovation seldom given to artists by Madison audiences.

On the same evening the Progressive Circle of the First Methodist Church sponsored a recital by Arthur Kraft, tenor, and Mrs. Anne S. Gardner, pianist, which was attended by a small but appreciative audience. Vera Poppé, 'cellist, was soloist at the annual concert given by the Madison Männerchor, under Alexius Baas, on Thanksgiving Evening at Turner Hall. A capacity audience greeted the organization, whose singing was particularly good in phrasing and smoothness. CHAS. N. DEMAREST.

LEXINGTON, KY.

Dec. 9.—A recital was given in the University of Kentucky Chapel on Nov. 28 by Mary Campbell Scott, teacher of voice at the University, and Winifred Triplett, teacher of piano. Miss Scott's program included the "Habanera" from "Carmen" and La Forge's "Mexican Love Song." The feature of Miss Triplett's numbers was a Scherzo of her own composition. An audience which filled the chapel demanded many encores. MARY C. SCOTT.

BUTLER, PA.

Dec. 9.—Mischa Elman was heard in concert at the Senior High School on Nov. 28. The violinist disclosed a ripened art since his last appearance here six or more years ago. His performance of a program including Handel's Sonata in D and Korngold's "Midsummer Night's Dream" Suite held many beauties. Josef Bonime was the accompanist. SELKIRK BURGESS.

SPRINGFIELD, ILL.—Agnes Lloyd, soprano, graduate of the Northwestern University School of Music, and Eloise Lloyd, pianist, who is the youngest member of the faculty of Millikin University Conservatory, gave an interesting program before the Amateur Musical Club recently.

Thuel Burnham, pianist, has returned to New York from a three weeks' tour of the Middle West. He was heard in various cities in Pennsylvania, Indiana, Iowa and South Dakota.

Anne Robinson, soprano, will give her first New York recital in Aeolian Hall on Jan. 2. Miss Robinson hails from Denver and has sung extensively in the West.

Augusta Cottlow, pianist, will give her annual New York recital in Aeolian Hall on Jan. 19. She will leave shortly afterward for a tour of the South.

Allen McQuhae, Irish tenor, who is making a concert tour through Kansas and other parts of the West, will return to New York to give his next recital at Town Hall on Monday afternoon, Dec. 18.

MATURE ARTISTRY YOUTHFUL CHARM



ELIZABETH LENNOX

CONTRALTO

RECITALS · ORATORIO · FESTIVALS

Exclusive Management

DANIEL MAYER

Aeolian Building ~ New York

BRUNSWICK RECORDS

"Apocalypse" Brings Gallico Into Prominence in America as Composer

Portrait on Front Page

ALTHOUGH he had long been known throughout the country as a pianist and pedagogue, it was not until the announcement was made that he had won the \$5,000 prize offered by the National Federation of Music Clubs for his musical setting of "The Apocalypse," that Paolo Gallico achieved prominence in the United States as a composer. This work was performed, first at the Biennial Convention of the Federation in the Tri-Cities, and last month in New York by the Oratorio Society under Albert Stoesel. Mr. Gallico has written an opera, yet in manuscript; a comic opera, published in Leipzig; a number of symphonic works and many songs and piano numbers, some of which are published in America and Europe.

Mr. Gallico, born fifty-four years ago, is a native of Italy, and began his musical studies in Trieste. At fifteen years he entered the Conservatory in Vienna, from which he was graduated with highest honors, receiving both the gold and silver medals. Upon graduation he was

heard in concert and with orchestra in cities of Italy, Austria, Russia and Germany, later duplicating his success in America in recitals throughout the country and as orchestra soloist under Walter Damrosch, Gustave Mahler and Josef Stransky. Latterly he has devoted himself to the study of modern piano technique, based upon the principle of weight and relaxation, and has spent much of his time in teaching.

LE MARE, IOWA

Dec. 9.—Rudolph Ganz, pianist and conductor of the St. Louis Symphony, was heard in recital before an entirely sold-out house at Western Union College on Dec. 1. The audience acclaimed Mr. Ganz's interpretations of Schumann's Symphonic Études, Beethoven's "Moonlight" Sonata, a Liszt Polonaise, and numbers by Chopin-Liszt, Debussy, Blanchet and the performer. Five encores were granted.

Iowa State Band Plays New Work by Oscar Hatch Hawley

AMES, IOWA, Dec. 9.—Featuring a "Dramatic Overture," by Oscar Hatch

Hawley, the Iowa State Band of eighty-six pieces, under the baton of Mr. Hawley, was heard in its first concert of the season in the State Gymnasium on Dec. 1. The work of the band was praiseworthy, particularly as it is composed exclusively of amateurs. Real musicianship was shown in its playing of the Overture. The composition depicts the life of every man and woman, and is built on two themes, representing the two sexes. The first section is slow moving, yet certain in its command. It merges into a soft, ingratiating melody, characterizing woman. The third section is an Allegro, portraying man boasting of his strength. A peroration in the form of a fugue, depicts Fate entering upon the scene and closing the drama of life in the same slow measures that began the work. Mrs. Donhowe-Henderson, soprano, delighted the audience with several numbers, and Ralph B. Urmy read "Fight, Ames! Fight!" the battle cry of Ames College, made famous by William Howard Gleason in his poem of the same name. E. DON DIXON.

MINNEAPOLIS, MINN.

Dec. 11.—Louise Chapman, pianist and teacher at the McPhail School of Music, assisted Lambert Murphy in three concerts in the course of his tour of the Northwest recently. Miss Chapman received commendation from both press and public for her playing in Marquette, Mich., and Pierre, S. D.

Maude Douglas Tweedy Plans Centers Abroad for Vocal Art Science



Maude Douglas Tweedy, Soprano, and Exponent of Vocal Art Science

Maude Douglas Tweedy, soprano, for ten years exponent of Vocal Art Science, has returned from several months spent in England and on the Continent, where she made a study of musical conditions, with a view to founding branches of her New York studio. Miss Tweedy also appeared in concerts in England, where, she says, there is great admiration for American voices. She expects to go abroad again next year and complete her plans for the extension of her studio activities.

Miss Tweedy believes that singing is a simple and natural function and that there is no reason why anyone desiring to sing should not fulfil his desire, provided he permits his vocal apparatus to function naturally. She does not believe in "placing" the voice, declaring that a free tone is the result of an unrestricted flow of the breath through all the resonating cavities. Correct breathing, co-ordination of the muscles and freedom at the nerve centers results, she says, in the fundamental tone and all its overtones. Since the reopening of her New York studio all her time for teaching has been filled. Among her students are many professional singers who are active in church and concert work. Anita Mason Woolson is associated with Miss Tweedy in her studio work. H. C.

NEW HAVEN, CONN.

Dec. 11.—The first of the five Expositions of Classical and Modern Chamber Music by Arthur Whiting was given in Sprague Memorial Hall on Dec. 4. Mr. Whiting was at the harpsichord and was assisted by Edith Bennett, soprano, and Georges Barrère, flautist. Bruce Simonds, pianist, and Mrs. Hildegard N. Donaldson, violinist, gave the third of their series of lectures, outlining the history of the violin sonata, in Sprague Memorial Hall on Wednesday afternoon, and Mr. Simonds was heard in his second recital for the benefit of the Vassar College Salary Endowment Fund on the preceding evening. ARTHUR TROOSTWYK.

SUMMY'S CORNER ALICE BARNETT writes SONGS

That imply a strong descriptive sense—they are vividly original—they have character

They Are Musicians' Songs

But everyone likes to hear them and the good singer likes to study them. They are worth while.

Evening Poem by Goethe
Thy Cheek Incline. Poem by Heine
The Merry Merry Lark

Poem by Kingsley
all 50 cents

Clayton F. Summy Co.

Publishers
429 South Wabash Ave., Chicago



GEORGE VAUSE

Pianist—Accompanist

ON TOUR WITH

Mme. Margaret Matzenauer

Mr. George Vause has proven in every way a most capable and sympathetic accompanist and soloist. . . . I wish to endorse Mr. Vause most heartily.

—Margaret Matzenauer.

Mr. George Vause, who has studied with Mr. Berumen and myself for several years, is an excellent musician and pianist. His accompanying and solo work for two seasons with Mme. Matzenauer has been highly endorsed by the critics and has given excellent satisfaction. I recommend Mr. Vause with great pleasure.—Frank La Forge.

An exceedingly sympathetic and fluent accompanist, responsive to every mood of the singer. Played four solos admirably.—San Francisco Bulletin.

An accomplished accompanist devoid of mannerisms and responsive in touch and sense.—Los Angeles Herald.

Played excellent accompaniments . . . played the MacDowell "Polonaise" with brilliance of technique and good musical understanding.—Portland Telegram, Oregon.

Gave the singer excellent support in his accompaniments and won a place all his own

in the heart of the audience.—Oklahoman, Oklahoma City.

Provided accompaniments at once sympathetic, musically and technically correct.—Omaha Bee.

An accomplished soloist as well as accompanist. Support always adequate but delightfully subordinated.—Lincoln State Journal, Lincoln, Nebraska.

An admirable accompanist . . . exhibited fine technique.—Dallas Dispatch.

One of the best American concert accompanists.—Oregonian, Portland.

Played in brilliant style.—Record, Philadelphia.

Played skillfully . . . has made accompanying an art . . . played solos with skill and feeling.—Democrat, Rochester.

Mme. Matzenauer was fortunate in having Mr. George Vause, an exceptionally sympathetic accompanist . . . solos were skillfully played.—Springfield, Ill.

A sympathetic accompanist whose technique meets all the demands of the most exacting accompaniments.—Herald, Washington.

Address: Care of The La Forge-Berumen Studios

14 West 68th Street, New York

Telephone: Columbus 8993

EL PASO ORPHEUS OPENS AUDITORIUM

Local Symphony Gives Popular Concert and Assists at Philharmonic Recital

By Homer G. Frankenberger

EL PASO, TEX., Dec. 9.—The new Scottish Rite Auditorium was formally opened by a concert of the Orpheus Club, Charles J. Andrews conductor, on Nov. 28. The program was made up of operatic numbers by Gounod, Wagner and Verdi, and choruses by Bullard, Dudley Buck, and Foster. The Miserere from Verdi's "Il Trovatore" was given by Mrs. Robert Holliday, soprano; Dr. Floyd Poe, tenor, and the Orpheus Club. Mrs. R. M. Henderson played violin numbers and Mrs. W. R. Brown, Mrs. J. G. McNary and Mrs. C. J. Andrews furnished the accompaniments.

As the second of the Philharmonic series of John C. McNary and Granville S. Johnson, Mona Gondre, diseuse, and Elise Sorelle, harpist, appeared in joint recital at Liberty Hall on Nov. 25. The El Paso Symphony assisted, playing the third and last movements of Beethoven's

Second Symphony, Weber's "Invitation to the Dance," and Massenet's overture to "Phédre." Peter J. Gustat conducted.

Elmer G. Hoelzle, who recently came to El Paso from Wheeling, W. Va., has organized a chorus, the Handel-Haydn Club. He is planning a series of ten oratorios and cantatas, among which will be Rossini's "Stabat Mater." Within the last month Mr. Hoelzle organized a new School of Music, and an orchestra and choir for the Trinity Methodist Church, of which he is conductor.

The El Paso Symphony gave its first popular concert of the season on Dec. 1. The concert was under the auspices of the Civic Music Association. All re-

ceipts went to the Potter Memorial Association. The orchestra played numbers by Weber, Grieg, Ponchielli, and Godard, under the baton of Peter J. Gustat.

At the regular meeting of the Woman's Club its three auxiliaries, the MacDowell, Choral, and Drama Study clubs, contributed to the program, which was arranged by Mrs. W. T. Owen, Mrs. Robert Holliday, and Mrs. J. M. Nealon. Charles J. Andrews is the conductor of the Choral Club.

Continuing the church music series, a performance of Mendelssohn's "Hymn of Praise" was given under the baton of C. J. Andrews at the First Presbyterian Church on Dec. 3.

SHERMAN, TEXAS

Dec. 9.—Maria Archinger-Prochaska, dramatic soprano, was heard in concert at Kidd-Key College on Dec. 1. The program included songs of Strauss, Hildach, and Schubert; the song cycle "Eliland" by Fielitz, an aria from "Aida," and folk-songs of Mexico and the Argentine. Frank Rennard of the faculty capably assisted at the piano.

K. GLADDEN CONGDON.

DENTON, TEX.

Dec. 9.—Vernelle Allison, teacher of voice in the College of Industrial Arts, was presented in recital before a large

body of appreciative auditors, in the college auditorium on Nov. 27. The program included arias from Mozart's "Magic Flute" and Puccini's "Bohème," Old English and Scotch numbers, and songs by Duparc, Fourdrain, Bemberg, Spross and Horsman, sung with much skill. Harriett Robertson was a most capable accompanist.

JOHN B. CROCKETT.

TYLER, TEX.—The Euterpean Club, conducted by Mrs. W. C. Howell, met last Saturday afternoon in Mrs. Howell's studio. Thelma Watson opened the program with a reading of the story of Victor Herbert's opera, "Natoma." Piano and vocal numbers followed.

GIVE FRANCK PROGRAM

Three San Antonio Organizations Present Local Artists

SAN ANTONIO, TEX., Dec. 9.—The centenary of César Franck's birth was commemorated in a program arranged by Mrs. F. E. Tucker for the semi-monthly meeting of the Academy of Arts and Sciences at the Menger Hotel on Dec. 1. The Violin Sonata in A was played by Bertram Simon, with Mrs. Nat Goldsmith at the piano. "La Procession" was sung by David Griffin, baritone, with accompaniment by Norma Owen Griffin. Notes on the life of Franck were read by Frida Stjerna.

The monthly Tuesday Musical Club Round Table was given at the St. Anthony Hotel on Nov. 28. Mrs. T. H. Flannery was in charge of a program furnished by Mrs. T. M. Wheat, violinist, and Gladys Morrison, soprano, with Catherine Clarke and Mrs. Bessie Bell Andrews as accompanists. Ethel Crider gave musical readings. An outline of the origin, purpose and achievements of the club was given by Mrs. A. M. Fischer, representing the charter membership; Mrs. John B. Albright, associate membership; Mrs. Charles Stephens, student membership; Mrs. Edward Sachs, Tuesday Musical Octet; Mrs. Albright, Chaminade Choral Society, and Mrs. Nat Goldsmith, of the String Players. Other speakers were Mrs. Eli Hertzberg, president, and Mrs. Mabelle New Williams. Reviews of the début in opera at Como, Italy, of Bertha Berliner, a club member, were translated and read by Lida V. Grosh.

At the monthly musicale of the San Antonio Musical Club, given at the St. Anthony Hotel ballroom on Nov. 28, Bertram Simon, violinist, was heard in a Suite by Goldmark, with Walter Dunham at the piano. William Doyle of San Marcos, baritone; Mrs. L. L. Marks, soprano; David L. Ormesher, tenor; Mrs. Marion Mercer Chase, mezzo-soprano, and Mrs. Mabelle New Williams, violinist, were also heard. Mrs. Edward Sachs led a violin ensemble, including the following players: Mrs. Jefferson Peeler, Sarah Karcher, Willetta Mae Clarke, Mrs. Wilson Walthall, Mrs. H. E. Truex, Leonora Smith, Mrs. Harry Tappan, Mrs. Leonard Brown and Corinne Worden. Mrs. E. P. Arneson gave a reading, and interpretative dances were performed by Dorothy Heuermann and Camille Caffarelli. The accompanists were Mrs. Nat Goldsmith, Norma Owen Griffin and Mrs. Edward Sachs. Mrs. Williams arranged the program. GENEVIEVE M. TUCKER.

Parks, Tex., Hears Concert by Montrose Quartet

PARKS, TEX., Dec. 9.—The Texaco Club recently presented the Montrose Instrumental Quartet in an excellent program, heard by an audience which completely filled the large auditorium. The Texaco Club, with a membership of 230, is composed exclusively of employees of the Texas Oil Co., and brings several musical attractions here in the course of the season.

McALESTER, OKLA.

Dec. 11.—Numbers by modern English composers and excerpts from Grieg's "Peer Gynt" Suite made up the program of the Fortnightly Club on Dec. 2. Elgar, Liza Lehmann, Coleridge-Taylor, Cyril Scott and Edward German were the English composers represented, this part of the program being given by Mrs. Ambrose, Mrs. Hotchkiss, Mrs. Edwards and Della Tully Matthews. Miss Milner gave an analysis of a fugue, playing one of Bach's. Mrs. Matthews analyzed a sonata, using the blackboard for illustrations. Mrs. Hefley was leader of this part of the program. Mrs. Redwine gave an interesting talk on the story of "Peer Gynt," and illustrations from Grieg's music were given by Mrs. Galbraith, Mrs. McAlester, Mrs. Stimson, Mrs. Clark, Mrs. Matthews, Miss Milner, Miss Beaty and Miss Rose. Miss Rose and Mrs. Matthews were the accompanists.

OKLAHOMA CITY, OKLA.

Dec. 9.—The Denishawn Dancers were presented in an elaborate program at the High School Auditorium on Thanksgiving evening. One of the largest audiences of the season applauded Ruth St. Denis and Ted Shawn in solo numbers, and contributions by a large company of assisting artists. The program included dances of China, Crete, Java, Egypt, India and Siam.

ERNEST DAVIS

"A REAL MESSIAH SINGER"

Scores outstanding success with Lindsborg chorus
at Kansas City

RECEIVED
NOV 28 1922
DANIEL MAYER

THE KANSAS CITY STAR

DAILY
COMBINED CIRCULATION
MORNING AND EVENING
OVER 450,000

SUNDAY
CIRCULATION
225,000

WEEKLY
CIRCULATION 350,000
PAID IN ADVANCE
SUBSCRIBERS

Nov. 26, 1922

Mr. Daniel Mayer
New York City

My dear Mr. Mayer:-

It gives me pleasure to say something to you of the work of Ernest Davis, tenor soloist in our recent Messiah concerts, with the Lindsborg chorus, first because he is a real Messiah singer, obviously feeling the import of text and music, and second because in our reviews of the two concerts, which opened a new auditorium and at the same time a national show, space for the review of solo work was limited.

As I said before, Mr. Davis is a real oratorio artist. I never heard a tenor soloist succeed so well in fitting into the atmosphere of a Messiah concert by the Lindsborg chorus.

The singing of this chorus of 600 is almost flawless, its interpretations dramatic and deeply sincere, its climaxes overpowering. To appear as soloist, therefore, with the Lindsborg choir is a test for any artist, and one out of which few come with any claim to distinction. Mr. Davis is one of the few. His voice is rich and mellow, in quality sympathetic and ample in range. He sings with dignity, never overstating an effect, but always impressing the audience with the message.

He was warmly received by both audiences, but particularly by the one Sunday afternoon, when he sang with real inspiration. I hope Kansas City will soon have the privilege of hearing this artist again.

Very sincerely yours,

Minnie K. Powell, (Fannie Ed.)

Available All Season

EXCLUSIVE MANAGEMENT

DANIEL MAYER

AEOLIAN HALL

NEW YORK

CINCINNATI GREET'S DIPPEL'S COMPANY

"Walküre" Attracts Audience of 2500 Persons—Reiner in Popular Concert

By Philip Werthner

CINCINNATI, Dec. 11.—Andreas Dippel's company was greeted by an audience estimated at 2500 persons at the Music Hall on Dec. 2 in a fine performance of "Walküre." The opera was effectively staged, and was well sung under the baton of Ernst Knoch. The orchestra, numbering about seventy, played very well.

The rôle of *Siegfried* was taken by Rudolf Jung, who at first seemed somewhat weak but, as the opera progressed, showed that he is a Wagnerian tenor of no mean quality. He sang the spring song with great warmth, and his acting and singing in the second act fully met the demands of the character. A fine impersonation of *Wotan* was given by Louis Rozsa; Julia Claussen sang and acted admirably as *Brünnhilde*, and Henri Scott was an impressive *Hunding*. Helen Stanley appeared as *Sieglinde* and Frieda Klink as *Fricka*. The eight girls who appeared as the *Valkyries* sang in spirited ensemble, and in full, warm tones.

Another popular concert was given on Dec. 3 at Music Hall by the Cincinnati Symphony. The house was again crowded, and every number aroused enthusiasm. Fritz Reiner, conductor of the Symphony, once more proved that the orchestra could distinguish itself if given plenty of rehearsals. The resolute spirit in which Mr. Reiner has undertaken his new duties is shown by the fact that two concerts had to be called off last week because he would not release some of his men who were necessary at these concerts. One was to have been given at the College of Music, the other at the Conservatory.

Frank Van der Stucken, who is to conduct the Jubilee May Festival, and Mr. Reiner were the guests of the Musicians' Club at a recent "smoker." Romeo Gorno, president of the club, welcomed the guests, and at his request Philip Werthner acted as toastmaster. About seventy musicians were present, and many interesting speeches were made.

The Elks of Cincinnati gave a memorial service on the afternoon of Dec. 3, in which they were assisted by an orchestra conducted by Leo Thuis, who also led a chorus of 150 Elks. Florence Braun, soprano; Emma Burkhardt-Seebaum, contralto; Joseph Schenke, tenor, and H. S. Barnett, baritone, also appeared.

The College of Music Orchestra, under the leadership of Adolf Hahn, and assisted by students of the college, gave the fifteenth Sunday afternoon program

NEW BAND FOR FORT SMITH

Arkansas City Hails Début—Visitors Applauded

FORT SMITH, ARK., Dec. 9.—The Masonic Band, newly organized here under the leadership of Harry Le Maire, made its first public appearance in concert on Nov. 20 at the Joie Theater. There are fifty-four members of the band, and although they have been in training for less than six months, their playing at this concert was excellent. Dora Hoffman, soprano, and Tom Drake, tenor, were the soloists. Mr. Le Maire plans to take the band to Cleveland in June for the annual convention of the Grotto Supreme Council.

Anna Case, soprano, was warmly greeted by an audience which filled the New Theater on Nov. 29, when she gave a recital under the auspices of the Fort Smith Concert Club.

Matinée and evening performances given at the Joie Theater on Nov. 29 by

at the East High School on Dec. 3. The orchestra played the Haydn Symphony in D with considerable spirit, and was warmly applauded.

The Monday Musical Club welcomed as its guest of honor on the afternoon of Dec. 4 Mrs. Edgar Stillman Kelley, who lectured on "The Oratorio" at the home of Mrs. Robert Finch on Walnut Hills.

Mrs. Fritz Reiner was guest of honor of the Matinée Musicale Club at a luncheon at the Hotel Sinton on Dec. 5. All the active members of the club, of which Mrs. Hahn is president, were hosts to Mrs. Reiner and the board of directors of the Symphony.

A long program of Russian music was given by members of the Hyde Park Music Club at Library Hall on the afternoon of Dec. 5.

A fine musical program, arranged by Mrs. Jonas Frenkel and Stella Godshaw, was given on the afternoon of Dec. 3 at the Wise Center, Avondale.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers also attracted crowded audiences.

St. John's Episcopal Church Choir, conducted by Elizabeth Price Coffey, sang Clough-Leigher's harvest cantata, "Give Thanks Unto God." The soloists were Rebecca Eichbaum, soprano, and Mrs. H. H. Smith, mezzo-soprano. Hattie May Butterfield was organist, and William Worth Bailey, violinist, also assisted in the program.

ELIZABETH PRICE COFFEY.

CHARLOTTESVILLE, VA.

Dec. 9.—A large audience enthusiastically greeted John Powell, pianist and composer, who was heard in Cabell Hall on Dec. 1, under the auspices of the McIntire School of Fine Arts. Mr. Powell is an alumnus of the University of Virginia. A musical program was given by the Jack Jouett Chapter, D. A. R., at the home of the president, Mrs. Joel Minter Cochran on Nov. 16. Vocal numbers were given by Edith Curzon Fickenscher; Mrs. Robert Van der Voort; Mrs. R. G. Miller, and Miss Crawley. The accompanists were Dr. Arthur Fickenscher, Annie Lipscomb and Elizabeth Peyton. The bi-monthly ensemble concert at the University of Virginia, on Nov. 29, was devoted entirely to the works of César Franck, in honor of the centenary of his birth.

FRANCES D. MEADE

CHATTANOOGA, TENN.

Dec. 9.—The cause of music is gaining ground in Chattanooga through the continuous efforts of musicians of the city. A recent visitor was Anna Case, whose recital on Dec. 1 was one of the most successful ever given here. Miss Case was enthusiastically welcomed, and was obliged to add many encore pieces to a program which included operatic arias and other numbers.

H. L. SMITH.

CAPE GIRARDEAU, MO.

Dec. 9.—Marked activity is being shown by the Wednesday Club Choral, recently organized; the Friends of Music, and the Men's Glee Club of the Teachers' College. The last-named organization is making its annual tour of this section of the State under the direction of J. Clyde Brant. The Denishawn Dancers recently visited the city, and gave an attractive performance at the New Broadway.

Joseph Schwarz, baritone, with the assistance of the New York Philharmonic under Josef Stransky, will give a concert in Carnegie Hall on the evening of Dec. 28. Mr. Schwarz will offer numbers by Handel, Caccini, Brahms, Liszt and Dvorak and a number of operatic selections, all with orchestral accompaniment.

MALDEN, MO.

Dec. 9.—Laura St. A. Keller, soprano; Tom Miles, baritone, and Adene C. Keller, pianist, appeared in concert on Nov. 24. Miss Keller is a pupil from Herbert Witherspoon's New York studio.

MUSIC BRINGS BENEFITS

George Folsom Granberry Would Have It in School Curriculum

RICHMOND, VA., Dec. 9.—The mental, physical and spiritual values of music were described by George Folsom Granberry in an address before the Virginia Educational Conference on Nov. 30.

An exceedingly important element in education, Mr. Granberry said, was the training of the mind to act quickly, accurately and independently, and this training was given especially by music. In the simplest music, for example, everything had to be done in a given length of time, and in this respect music was unique. For this reason it should be included in the curriculum of the schools on an equal footing with other subjects.

Instrumental music, again, afforded training in the co-ordination of mind with body. The latter must respond immediately to the reading and translating of a system of notation. This was a second reason for including music in the school curriculum.

But the most important reason was the spiritual value of music. In support of this Mr. Granberry cited Walt Whitman and Charles Darwin, the latter of whom always regretted that he had lost the ability to enjoy music through its neglect.

"We must never forget," said Mr. Granberry, "that it is the province of music to go higher, deeper and wider than words can go. If words alone can express the thought, the mood, the feeling that the composer wishes to express, then it should never be given in music. When music is used descriptively it is at its lowest; but the music of 'Home, Sweet Home,' 'Old Black Joe' and 'Swanee River' adds something intangible that the words suggest but cannot say."

Minnie Tracy Directs Program Based on Biblical Themes

CINCINNATI, Dec. 11.—A program of operatic scenes on Old Testament themes was given in the Rockdale Temple under the auspices of the Council of Jewish Women recently. The program included scenes from Saint-Saëns' "Samson et Dalila," Halvey's "La Juive," Goldmark's "Queen of Sheba" and Franck's oratorio, "Ruth," and was mounted and directed by Minnie Tracy. The participants were Hazel Levy, Arnold Schroeder, Delia Bowman, Marie Jordan, Genevieve Breuer, Marie Bruehning, Mary Morrissey, Mary Steele, Bernice Rosenthal, Jean Springer, Therese A. Strauss, Charlotte Sandman Angert and George Mulhauser, all of whom are pupils of Miss Tracy with the exception of the last-named two, who are students of Louise Dotti.

CATLETTSBURG, KY.

Dec. 9.—William Dugan, baritone, with Bessie Tanniau, soprano, and Kathryn Ort, mezzo-soprano, as assisting artists, was heard in recital here on Dec. 1. The program comprised operatic excerpts, lieder and modern English songs. Mr. Dugan's interpretation of Schubert's "Doppelgänger" and arias by Massenet, Wagner and Verdi, and the contributions of the women artists, were received with enthusiasm. Doris Pugh and Norma Strother were capable accompanists.

Reinald Werrenrath, baritone, will make his only Brooklyn appearance of the season in the Academy of Music under the Brooklyn Institute of Arts and Sciences on the evening of Jan. 8.

Alfred Cortot, pianist, will play with the St. Louis Symphony under Rudolph Ganz, on Dec. 22 and 23, and with the Philadelphia Orchestra in Philadelphia on Dec. 29 and 30.

Byron Hudson, tenor, has been engaged for two appearances at the New-ark Festival. He will sing in a concert with Claudia Muzio, soprano, and appear in a miscellaneous concert.

Hans Kindler, cellist, will be the soloist at the New York Philharmonic concert in the Metropolitan Opera House on the afternoon of Dec. 17. This will be Mr. Kindler's fifth orchestral appearance of the season.



ERNO
DOHNÁNYI

SEASON 1923

Chickering

Established 1823

PIANO

EXCLUSIVELY

of these instruments he says:

"The marvelous purity of tone convinces me that the Chickering is one of the finest instruments I have ever come in contact with."

ERNO DOHNÁNYI

Exclusive Ampico Recordings

CHICKERING & SONS

Boston, Mass.



THE LAST WORD IN THE VIOLIN MAKING

My publication, the VIOLIN FACTS AND FANCIES, will be offered for subscription. Will contain interesting facts about the violin making art. The great Violin contest. Write for free literature.

J. D. HORVATH, 1861 Madison Avenue, New York City

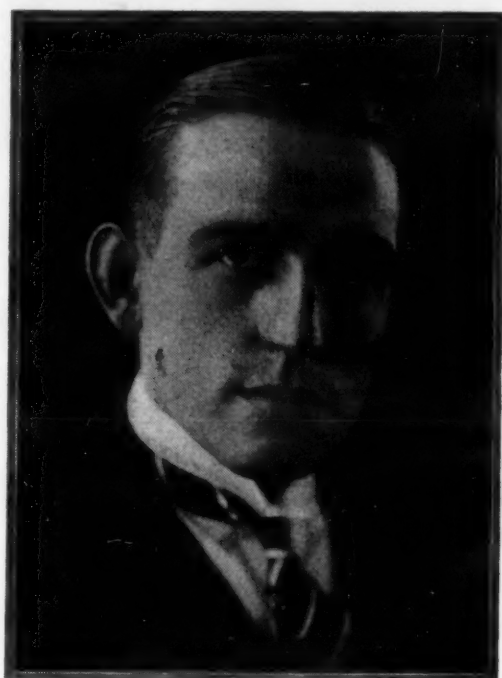
College Programs Must Differ from Those of Usual Concerts, Says Singer

Jerome Swinford Thinks Choice of Music for University Concerts Must Be Guided by Recollections of One's Own Schooldays—While High Standard Should Be Preserved, Songs Must Have Immediate Appeal, He Says

RECENT years have witnessed a remarkable growth in music in the leading colleges and universities of America, and to-day the institution of higher education that does not provide a season of concerts is a rare exception. Jerome Swinford of New York, baritone, who has sung frequently in Eastern universities, is of the opinion that the artist who seeks to win the interest of the undergraduate is entrusted with a task different from that of the ordinary concert artist.

"Shall we take the same programs to preparatory schools and colleges that we would submit to the New York critics and our mature musical laymen?" asks Mr. Swinford. "Would it not be wise to pause and recall which among the art songs first reached their way into our hearts in our youth, and made us think of music and life as inseparable? In our younger days Schubert's 'Ave Maria' or his Serenade, Schumann's 'Lotus Flower' and Grieg's 'Swan' were the songs most potent in their charm. In the colleges we sing to audiences that have just emerged from adolescence, and our problem is not alone to maintain the standard of our programs, but to select that music which is immediate in its appeal.

"It is true that musical education in



Jerome Swinford, Baritone

the schools has made tremendous strides in recent years. Children are taught to know and love beautiful songs and, stimulated by natural interest, they come to know better that which they love. When I arrange my programs I recall my own days in the public schools, when it seemed that definite and malicious efforts were made to stamp out any love for music in the child. We studied music as we did Caesar's 'Gaul,' parsing every line, analyzing each sentence, until we quite lost track of beauty and art. We should not let the same mistake persist. It is in a spirit of creating a genuine love for song that the artist should approach his student audiences, and a public to fill every concert and recital hall in the country will then be found."

Mr. Swinford's season opened with a concert at Brown University on Dec. 13, and will be followed by appearances at the leading Eastern universities.

NEW BRITAIN, CONN.

Dec. 9.—The New Britain Musical Club gave an enjoyable program at the Camp School auditorium on Nov. 28. Fred Latham presided. Those who took part were Florence Parker, Frances Vater, Gertrude Hine, David Luryea, Isadore Rosenberg, Burton S. Cornwall, T. W. Hart, Mrs. Emilie Andzulatis, Philip Shailer and Florence Tommassoni. The new organ of St. Marks' Church was dedicated on the evening of Nov. 19, when Theron Wolcott Hart gave a recital of numbers by Saint-Saëns, Handel, Macfarlane, Kinder, and other composers. Bernice Shalker, contralto, was heard in a delightful recital at the home of Mrs. W. C. Hungerford, before a large number of guests. The First Church Quartet, consisting of Mrs. Howard Ellsworth Horton, Mrs. Merwin Tuttle, Charles H. Stuhlman and Burton S. Cornwall, with Mr. Hart as piano accompanist, was heard on the same program.

F. L. ENGEL

PONTIAC, MICH.

Dec. 9.—"Hits and Bits," a musical play, was given by local artists, under the auspices of the Pythian Sisters, at the Oakland Theater, on Nov. 29. Dr. Church, local physician, sang several of his compositions, which were much applauded. Mrs. Donald Hogue, formerly organist of All Saints' Episcopal Church, has been appointed organist and choir director of the Congregational Church. Mrs. Hogue is a member of the American Guild of Organists and assistant organist of St. John's Episcopal church at Detroit.

MRS. W. F. JACKSON

RUSSELLVILLE, ARK.

Dec. 9.—The Norfleet Trio was presented in concert on Nov. 22, under the auspices of the Russellville Musical Club, of which Eva Alice Norris is president. In addition to participating in ensemble numbers including Beethoven's Trio in E Flat, the members of the organization were heard in solos. Helen Norfleet, pianist, played Rubinstein's "Staccato" Etude. Catherine Norfleet, violinist, and Leeper Norfleet, cellist, contributed other individual numbers.

APPLETON HEARS SUNDELIUS

Thibaud Also Appears in Wisconsin Town's Community Series

APPLETON, WIS., Dec. 9.—Marie Sundelius, soprano, opening recently the Community Artist Series, charmed a large audience with her beautiful voice and engaging personality.

The second concert of the series was given by Jacques Thibaud, violinist, who received enthusiastic applause for numbers by Lalo, Saint-Saëns, Schubert, Eccles, Salmon and Kreisler.

Alexander Gunn, pianist, and Penelope Davies, mezzo-soprano, recently gave an attractive recital in Lawrence College Chapel before a large and appreciative audience.

The Appleton High School Chorus presented the pageant, "To Arms for Liberty," at the Lawrence Chapel, under the baton of Earl Baker of the Lawrence Conservatory faculty. This production proved to be one of the most inspiring ever given in Appleton and attracted capacity houses for two performances. The accompaniments were played by the high school orchestra.

The Fullinwider String Quartet presented a program of chamber music at the People's Forum on Dec. 3. The Quartet has achieved a high degree of perfection in ensemble.

C. O. SKINROOD.

The Raymond Pellington Post, No. 77, of the American Legion, of Paterson, N. J., has engaged Mme. Ernestine Schumann Heink for a concert in that city on Memorial Day next. The celebration will be on a large scale and Mme. Schumann Heink will sing a special program.

Gwendolyn Leach, soprano, accompanied by Elsie Thompson, was one of the soloists in a recent concert given in the Sunset Methodist Church in Brooklyn. The other artists were A. Mezo, baritone, and Elling Hagan, violinist.

January bookings for Emil Telmányi, the Hungarian violinist, include concerts in Omaha, Neb.; Grand Forks, N. D.; Winnipeg; Greensburg, Pa., and Pittsburgh.

NEW YORK RECITAL
AEOLIAN HALL,
OCTOBER 30TH, 1922

ETHEL JONES

ETHEL JONES HEARD IN NOTABLE RECITAL—*N. Y. Morning Telegraph*

New York Times:

Ethel Jones, mezzo soprano, justified a first New York recital by singing with COMMUNICATIVE SYMPATHY . . . her voice carried most of intimate charm in the French tongue . . . A Pastoral, without words, by Stravinsky, proved the singer's tour-de-force . . . sheer excess of gentleness was graciously employed in Rachmaninoff's "To the Children."

W. H. HENDERSON, New York Herald:

Ethel Jones, mezzo contralto, gave her first recital here yesterday and was heard by a large and discriminating audience . . . her singing was enjoyed . . . her voice is a good one . . . she is an interesting artist and SHOWED FINE DRAMATIC ABILITY. . . .

New York Sun:

Ethel Jones, mezzo, gave her first recital here yesterday . . . she is pleasing and enters much in the spirit of her songs . . . SHE IS A GRACIOUS INTERPRETER. . . .

New York Evening World:

Ethel Jones, in Aeolian Hall, disclosed a VOICE OF GOOD VOLUME. . . . French songs attractive with their varied moods. . . . She avoids a frequent mezzo fault—that of shouting high notes. . . . MISS JONES HAS THE RIGHT IDEA. . . .

New York Morning Telegraph:

Ethel Jones' recital yesterday was a distinct and memorable success for that rapidly advancing mezzo soprano . . . repeated and spontaneous evidence of approval from her audience . . . shrewdly chosen French group to which SHE GAVE INSPIRATIONAL DELIVERY . . . Captivating Russian numbers . . .

KATHERINE SPAETH, New York Mail:

A gracious young woman, Ethel Jones, gave a song recital yesterday. . . . She has a pleasing mezzo soprano voice which she managed amiably with no attempt to force in the upper register—a little habit many mezzos seem to form. . . . A SENSE OF INTELLIGENCE AND SENSITIVE FEELING for a composer's intent. . . .

New York Tribune:

A voice with good points and capacity for expression was heard when Ethel Jones, mezzo soprano, made her first New York appearance yesterday. . . . SUFFICIENT RANGE . . . AGREEABLE SMOOTHNESS . . . Her voice came out in passages of clear, high notes. . . .

MAX SMITH, New York American:

Ethel Jones gave A PLEASANT SONG RECITAL yesterday. . . . Her voice, a mezzo, is an agreeable one.

Exclusive Management
LOUISE QUEALY
848 Sunnyside Ave.
Chicago



© Underwood & Underwood

PAUL ALTHOUSE MIDDLETON

Leading Tenor, Metropolitan

Baritone, Formerly Metropolitan

BACK from "STUPENDOUS" JOINT RECITAL CONCERT

"The large audience was enchanted and delighted. Althouse and Middleton must be placed on the highest summit as exponents of finished vocal artistry. There was joyous cheering and unlimited enthusiasm after each item, and the singers responded generously to the demands for additional songs. These two eminent vocalists have established a phenomenal popularity in Sydney. They scored a triumphant success."—*Sydney Daily Mail*.

"It is not always that the wild enthusiasm that occurs at a concert is justifiable, or a true indication of the value of the performance from a musical standpoint; but the singers, Paul Althouse and Arthur Middleton, should accept the appreciation that was demonstrated at their second concert as a genuine recognition of their artistic work."—*Sydney Evening News*.

"Another big audience, and immensely enthusiastic, greeted Althouse and Middleton last night. Both tenor and baritone proved themselves artists who most distinctly have something to say. Their interpretations had glow and life, and deeply stirred the audience. It is not necessary to deal with the whole program in detail. It was all remarkably absorbing. The artists had an overwhelming demonstration."—*Sydney Daily Telegraph*.

"America having spared for our edification two of her great singers, it is satisfactory to be able to state that Sydney, both as regards attendance and warmth of appreciation, has risen to the occasion wholeheartedly. Carried away by the dramatic vigor of the two great singers, the audience was roused to further displays of tumultuous enthusiasm. There was much to enthral one."—*Sydney Morning Herald*.

"A crowded matinee bore eloquent testimony to the popularity of Middleton and Althouse. Middleton's big, rich-rolling baritone is of an ingratiating quality that is irresistible, whilst he has that persuasive personality that immediately puts him on good terms with his listeners. Althouse has a rare voice of wonderful power and range. To be a leading tenor at the Metropolitan Opera House means that this worthy successor of Caruso (whose peerless voice Althouse's resembles) is a most distinguished artist."—*Sydney Sunday Times*.

"The magnitude of the crowd that attended yesterday's programme by Althouse and Middleton bore witness to the deserved popularity that these fine singers have won in Sydney. As usual, a glutinous audience compelled the tenor and baritone to double an already liberal programme; and then, of course, wanted more!"—*Sydney Truth*.

"Two of the greatest singers heard here for years, Paul Althouse and Arthur Middleton, woke the echoes in Melbourne Town Hall properly last night. The programme left not a range of musical expression untouched. Every item brought vociferous recall, and the artists came back again and again with extra numbers of the highest calibre. Middleton has a baritone voice that brought the audience in every part of the house to their feet with long salvos of applause. The power and dramatic intensity of Althouse's singing suggests the Caruso standard."—*Melbourne Midnight Sun*.

"The outstanding impression received from the first concert given by Althouse and Middleton was a feeling of satisfaction. Everything was so complete, so free from flaws. Both are modest. They put on no airs; they

A FEW HEADLINES from the AUSTRALIAN PAPERS:

- "THRILLING, GREAT VOICES."—*Herald*
- "SINGERS SYDNEY MUST HEAR."—*News*
- "MAGNIFICENT SINGERS."—*Mail*
- "SINGERS CREATE FURORE."—*Telegraph*
- "A MUSICAL TREAT."—*Sun*
- "SUPERB SINGERS."—*Mail*
- "ENTHUSIASM JUSTIFIED."—*News*
- "FIFTH SUCCESSFUL CONCERT."—*Sun*
- "SINGERS SCORE AGAIN."—*News*
- "A FINE FEAST OF SONG."—*Times*
- "MATINEE SUCCESS."—*Sun*
- "POPULARITY of AMERICAN SINGERS."—*Truth*
- "POPULAR AND SUCCESSFUL."—*Mail*
- "A BRILLIANT MATINEE."—*Herald*
- "THRILLING MOMENTS."—*News*

DAME NELLIE MELBA Says:—

"Don't miss Althouse and Middleton, two great artists, who open here next Saturday. I heard them in Melbourne and am confident NO GREATER SINGERS EXIST IN THE WORLD. Althouse's singing is reminiscent of Jean de Reszke, who has been my idol through my career."

BOTH ARTISTS ARE NOW AVAILABLE IN JOINT OR INDIVIDUAL

For Terms and Available Dates
ADDRESS MANAGEMENT:

HAENSEL &

ALHOUSE MIDDLETON

Metropolitan Opera Company

and

MIDDLETON

Metropolitan Opera Company

ARTHUR

STUNNING SUCCESS!" in CONCERT TOUR of AUSTRALIA

are manly, they are musicianly. They almost seem to conceal their art. But gradually the art reveals itself—in the finished phrase, in the well-posed tone, in the significant utterances of the words. No two artists who have visited us in recent years have achieved so perfect an ensemble as they achieve. Great enthusiasm prevailed."—*Melbourne Age*.

"The tremendous outpouring of applause last night should assure the size of future audiences. Seldom has such whole-hearted appreciation been accorded any pair of new artists here. They have between them practically everything the general public could ask for. Althouse's tenor is magnificent. Middleton has a bass voice, with a round, beautifully moulded upper register. He uses it with perfect ease."—*Melbourne Herald*.

"For over two hours Althouse and Middleton held a clamorous audience enthralled by singing such as is to be heard rarely and only at long intervals. The famous tenor's voice was one of flowing richness, holding reserves of strength finely liberated, increasing in beauty and forcefulness with his every appearance. Middleton is unquestionably a magnificent singer. The immense resourcefulness of his voice, coupled with its golden mellowness and an astonishing shading of nuance, have stamped him as one of the greatest artists who has ever visited this city."—*Adelaide Mail*.

"Two great singers from America have come to Adelaide in Messrs. Paul Althouse and Arthur Middleton. An intensely appreciative audience accorded to both visitors a rousing welcome. The whole program was received in that same responsive spirit. Tenor voices such as Althouse's are Nature's rarest vocal gift. A similar tribute is due Mr. Middleton. The whole concert was a triumph of Nature's great gift, aided by the restraint of art, and the final storm of applause showed that Adelaide recognized this."—*Adelaide Register*.

"There was a large attendance, and evidences of intense approval were unmistakable. Such a pair of magnificent, natural voices, so well trained, so well under control, and so full of masculine vigor and expression would be hard to find anywhere. Australia is proud to have the opportunity of enjoying the exquisite feast of song they provide. In Adelaide music lovers have had a high standard set by John McCormack and various operatic artists. In baritones there are pleasing memories of another American, David Bispham. We can lovingly remember each and all of those, as well as many others, and yet feel in Althouse and Middleton we have heard something new and different that can be equally lovingly remembered when they have gone."—*Adelaide Herald*.

"Advance notices sometimes exaggerate a little. Possibly some in the crowded audience were prepared for something not quite so good as had been promised, but at the close all must have felt that nothing said in praise of the famous pair has been too extravagant. Whatever the type of song, the singers seemed equally at home. These great artists held people entranced. Each singer in turn aroused intense enthusiasm. No sooner had Middleton's baritone eclipsed all else in the minds of the audience than Althouse's wonderful Caruso-like tenor captured all hearts. The duet from 'Faust' was a triumphant conclusion to a most memorable concert."—*Ballarat Courier*.



Underwood & Underwood

"Two vocal artists of rare ability and a pianist whose accompaniments were delightfully rendered constituted the performance of the Althouse-Middleton concert last night. The programme was full of variety. It was listened to with manifest pleasure, for the applause was generous and the demands for encores insistent. Middleton's enunciation was enjoyable, his phrasing perfect, and his interpretation admirable. It was not a wonder that the audience asked most enthusiastically for supplementary selections. Althouse chose largely from Italian and French works, and in these his tenor voice was heard to marked advantage, each being delivered with rare musicianly skill."—*Ballarat Star*.

"The National Theater was taxed to its utmost to accommodate the musical public, who thronged from all parts of the city and surrounding country to witness the performance. Rarely has the theater been the scene of such spontaneous demonstrations of satisfaction. Hundreds were turned away from the doors. Althouse is a tenor of the Caruso order. He was superb throughout the evening. Middleton's voice is one of great compass, and one which is exceptionally sonorous, and which he employs with subtle changes of tone color. Few artists achieve such perfect ensemble as these two achieve."—*Launceston Daily Telegraph*.

"There has probably never been a more demonstrative audience in Launceston than was that in the National Theater on the occasion of a recital by Paul Althouse and Arthur Middleton. There was not an empty seat in the house and many people were turned away, unable to crowd in. Middleton, who possesses a powerful and rich baritone, excelled any singer who has visited Launceston. Althouse's voice was one of strength and sterling brilliance. He deserved all the thunderous plaudits which he received."—*Launceston Examiner*.

"Seldom have the walls of the Theater Royal re-echoed with more enthusiastic applause than they did last night. At the close of a well-balanced program it was felt that the great art of song had been enjoyed in its very highest sense. Althouse obtained some electrifying effects. Tenor voices such as his are Nature's rarest vocal gift. A similar tribute is due to Middleton, for though good baritone voices are many, there are few singers who can boast of the understanding, timbre and nuances that frequently lend a tenor significance in his work. The tremendous applause accorded the two masters was shared by the pianist."—*Hobart World*.

"Althouse and Middleton delighted a large and enthusiastic audience with their artistic singing. Althouse has a robust, dramatic tenor voice of wide range and flexible, also well equalized, and he sings with marked artistic success. Middleton has a fine baritone voice. He has some remarkably rich and resonant lower notes, whilst his beautiful pianissimos are delightful to hear. He is capable of much dramatic passion and sings with very praiseworthy clearness of enunciation."—*Hobart Mercury*.

INDIVIDUAL RECITAL FOR A FEW OPEN DATES THIS SEASON

EL & JONES

AEOLIAN HALL, NEW YORK

MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
JOHN C. FREUND, President; MILTON WEIL, Treasurer;
DELBERT L. LOOMIS, Assistant Treasurer; LEOPOLD
LEVY, Secretary. Address, 501 Fifth Avenue, New York.

JOHN C. FREUND, Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1453, Railway Exchange. Telephone Harrison 4383. Margie A. McLeod, Business Manager.
 BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CLEVELAND OFFICE: Grace Goulder Izant, 17717 Euclid Ave., East Cleveland. Phone Eddy 8393.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills.
 COLUMBUS, O.: Ella May Smith, 60 Jefferson Ave.

ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents

DETROIT, MICH.: Mabel J. McDonough Furney, 681 Clairmont Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

DENVER, COL.: John C. Wilcox, 1712 Sherman St.

INDIANAPOLIS, IND.: Pauline Schellschmidt, 1220 N. Alabama St.

MILWAUKEE, WIS.: C. O. Skirwood, "The Journal."

MINNEAPOLIS and ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St., St. Paul.

PITTSBURGH, PA.: Robert E. Wood, 233 N. Sheridan Ave., East Liberty Station.

SAN FRANCISCO: Charles A. Quitzow, 171 20th Ave.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange Bldg.

LOS ANGELES, CAL.: W. F. Gates, 1466 West 49th St.

Within this limited space it is impossible to list more than a few of MUSICAL AMERICA'S correspondents in 250 American cities. A complete list will be mailed to any interested person.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedad.

MEXICO CITY: Eduardo Gariel, 10a Morelos, No. 2, Tacubaya, D. F.

PARIS: Business Representative, Raymond Stenger, 3 Rue de Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

MILTON WEIL - Business Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum	\$3.00
For Canada	4.00
For all other foreign countries	5.00
Price per copy	.15
In foreign countries	.15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, DECEMBER 16, 1922

WAGNER IN CHICAGO

IF the Wagner music dramas disappear from the current operatic repertoire in Chicago, as has been prophesied as the result of the failure of special performances of "Parsifal" to attract large audiences, it will not be for long. Enforced experiments with a no-Wagner repertoire during troubled days of the world conflagration, though they proved that an operatic organization could carry on without these titanic works for a limited period, made it doubly plain that any such arrangement was a makeshift not to be continued indefinitely. Some fifteen years ago the late Reginald de Koven, assuming the rôle of prophet in addition to his dual capacity as critic and composer, declared that Wagner was on the wane at the Metropolitan; in spite of which, these works continued the backbone of the repertoire.

The trouble in Chicago would seem to be that the opera there, even more than in New York, has been conducted according to the dictates of the star system. Mary Garden, Rosa Raisa, Amelita Galli-Curci, Luisa Tetrazzini, Lucien Muratore, Allesandro Bonci, Maurice Renaud, Titta Ruffo and others have given names of the first magnitude to many casts. Audiences have come to regard the singers, not the opera, as the thing. Unfortunately, these are not the days of vocal or histrionic giants in Wagnerian performances. To cast the Bayreuth master's works acceptably is task enough, with no question of presenting in them artists of an individual box office appeal. One of the tasks of the new Chicago Civic Opera Association would seem to be the education of audiences to an altered viewpoint—to the love of "Tristan" or "Walküre" or "Meistersinger" for its own sake, rather than for the opportunities provided to hear and see the artists that are most talked about.

A city that turns its back squarely on Wagner

can scarcely be expected, in the long run, to maintain a successful operatic enterprise; and even though there may be some immediate losses in performances of "Parsifal" or others of the Wagner dramas, the Chicago Civic Opera Association can scarcely afford to place the second city of America in this unenviable position.

WHEN IS A CONTRALTO A MEZZO?

THOSE who must characterize a singer, or at least affix some sort of distinguishing label, find the contralto an ever-increasing problem. If she has high tones, whatever the quality of the lower ones (and whatever the lack of quality of the upper ones) she is certain to be called a mezzo soprano, either by others or by herself. If she has neither high notes nor low ones, she inevitably will be billed as a mezzo-contralto, a designation which presents the somewhat shuddering prospect of mezzo-tenors, mezzo-baritones and mezzo-basses.

The true contralto has been somewhat cruelly, if not libelously, described as a female singer with ingrowing low tones. Though some sopranos emulate her, the detached chest voice is hers, as exclusively as the sob, the bleat and the gasp seem to be the property of tenors. The whoop, too, always sounds insincere or affected when utilized by any singer not a contralto.

The difficulty, however, is not entirely one of diagnosis. Usually, a more or less safe rule is to accept the singer's own description of herself and let it go at that. But with some artists this implies the most sleepless vigil, as the contralto of yesterday is the mezzo of to-day, and the mezzo of to-day is the contralto of to-morrow. When to this is added the fondness of contraltos for soprano rôles in the operas, perplexity is turned into confusion and utter defeat. The chronicler of events is then tempted to fall back on the most genteel English of his British confrères and refer to the artist politely, but irrefutably, as "a lady singer."

THE MUSICAL BOOK HUNTER

THESE are days of apprehension, not alone with respect to possibilities in neckties and other wearing apparel. In the round of the bookshops, non-musical friends of persons known to be interested in the tonal art, are certain to come upon volumes with lively titles that will seem to solve their problem of gift selection. Every season brings its crop of new volumes on musical subjects, good, bad and indifferent, and the harvest is at Christmas. If there is no gift more useful than the good book, there is none more indifferent than the nondescript one, and none so futile as the inferior one. The wise buyer, if he does not know literature of this specialized variety reasonably well, will go to one of the music stores and talk things over with the man in charge of the book department, before yielding to impressions created by titles and chapter headings.

After all, the best music books are books of music. The Christmas shopper, anxious to please some musical friend, will find a considerable measure of safety in this rule—when in doubt, obtain a bound volume of some standard work, an opera, a song collection, or a book of sonatas, according to the known interests of the person to be remembered.

WITHOUT shedding any crocodile tears over the disappearance of the last English translations provided for the first three Wagner music-dramas restored at the Metropolitan, there can be genuine regret that with the retirement of Mr. Krehbiel's "Parsifal" text, the vernacular has vanished from the stage of the country's foremost opera house. German, French, Italian and even Russian (as sung by Feodor Chaliapin in "Boris Godounoff" while the remainder of the cast sings Italian) all have their place in the scheme of things, but apparently some new work by an American composer will be necessary to put the language of the land back into the repertoire. Whatever the weaknesses of translated opera, the singable character of "Oberon" proved beyond cavil the suitability of English as an operatic tongue.

FRENCH composers and their friends seem to be wroth over the jazzing of the classics. So far as has come to light, Gallic treasures have not been thus violated any more perniciously or extensively than those of other lands. The man who could jazz "L'Après-midi d'un Faune" surely would be entitled to fill the place left vacant by the disaffection of Durey from the round table of the Paris "Six."

Personalities



Composer, Artist and Publisher Put Heads Together to Consider a Song. Left to Right: Elinor Remick Warren; Margaret Matzenauer of the Metropolitan Opera, and Harold Flammer

A song served as medium to introduce Elinor Remick Warren, youthful composer of Los Angeles, to Margaret Matzenauer, contralto, of the Metropolitan Opera, who had sung and admired Miss Remick's "Heart of a Rose." The composer and her publisher, Harold Flammer of New York, called upon the diva at her apartment in the Hotel St. Regis, where the singer made many inquiries as to the creator's own conception of the number. In the photograph of the interesting meeting, Mr. Flammer is annotating a copy of the work with suggestions by the artist as to phrasing and interpretation.

Taucher—Abandoning a career as school teacher, Curt Taucher, the new tenor at the Metropolitan, exchanged the academic dais for the operatic stage while still a young man. His debut was made as *Faust* in 1908.

Karle—An invitation to join an organization the members of which are lineal descendants of Presidents of the United States, recently extended to Theo Karle, tenor, disclosed the fact that he is a lineal descendant of Andrew Jackson.

Kellerman—A fishing excursion taken by Marcus Kellerman, baritone, to Lake Houghton, Mich., accompanied by a sportsman friend, resulted in a catch, in two hours, of a score of finny specimens, none of which was less than a foot in length.

Chaliapin—The acquisition of English with a Balieff accent is now engaging Feodor Chaliapin, the Russian bass. At his second New York recital of the season, the first fruits of this toil ripened in Sidney Homer's setting of Robert Louis Stevenson's "Requiem."

Braslau—Dexterity in performing vocal roulades should not remain the sole prerogative of the coloratura soprano, according to Sophie Braslau, contralto. She recently asserted that female singers of middle register should cultivate flexibility of voice before all other qualities.

Danise—Although the pomp of the operatic stage is associated with his most notable successes, Giuseppe Danise, baritone of the Metropolitan, cherishes the private hobby of sober scholarship. He has a large library, and spends much of his leisure time in the perusal of scientific articles.

Herbert—As composer and conductor, Victor Herbert enjoys deserved popularity, and a fraternal distinction of importance was recently bestowed upon the genial musician in the form of an honorary vice-presidency of the Authors' League of America, of which Ellis Parker Butler is president.

Anthony—Bringing the solace of song, the universal language, to those detained on Ellis Island, America's immigrant gateway, is a pursuit especially congenial to Grace Anthony, soprano of the Metropolitan Opera. The young operatic artist recently gave her services as soloist in a Sunday concert arranged by Commissioner Robert E. Tod.

Sparkes—Lenora Sparkes, soprano of the Metropolitan, was a guest of honor at a tea given by Julia Chandler, writer, in New York recently. Among the guests were Mr. and Mrs. Yeatman Griffith, Miss Sparkes' teachers, Edgar Selwyn and Channing Pollock, playwrights, and several persons prominent in literary and theatrical circles.

Hartmann—When the opera company from the Deutsche Opernhaus of Berlin makes its American debut next February, it will feature, according to report, a number of scenic devices in Wagner's "Ring" that have been designed by Georg Hartmann, director of the company. Mr. Hartmann counts a pronounced endowment of mechanical ingenuity among his qualifications for his post.

Point and Counterpoint

By Cantus Firmus, Jr.

The Piano in a Nutshell

EVERY once in a while a compendium on what is described in certain quarters as Pianistic Art swims into our distracted ken, along with aids to the Double-bass, Harmonium and Zither. We have gleaned many helpful points from these epics of elbow-grease as to musical etiquette. Thus, for instance, one learns that it is bad recital form to lean one's elbows upon the keyboard; likewise, to express one's true feelings toward the super-numerary who neglects to raise the piano top. But the Real Art of Pianism is seldom succinctly crystallized.

It behooves us to submit a few Rudiments of the art to those who wish to learn the manipulation of so difficult an instrument. As in all matters of etiquette, one's pianistic breeding is proportionate to the consideration which one shows the contrivance. Even concert celebrities have occasionally revealed deplorable lapses in deportment, in treating the ivories with rudeness and even with violence.

* * *

HOW to Practice. One should seat oneself securely upon the piano bench, with the clock firmly behind one. Then, having called to mind all the sage advice of one's teacher, the fingers should be moved conscientiously and continuously. Never mind about producing musical sounds: practising is the thing. Certain persons prefer to practise away from the piano: this is done by securing a ticket to a matinée, and moving the fingers during the pauses in the performance.

* * *

MISTAKES, and How to Avoid Them. There are, in Pianism as everywhere else, mistakes of omission and of commission. The latter are perhaps the more deadly, although in playing ensemble music the leaving out of a page or two is quite blasting. A great aid in conquering tendencies to mistake-making is the Coué Cure: it consists in saying constantly, "Day by day, whatever I play, I'm getting better and better!" After a time one will even come to believe it. After all is said, everyone makes mistakes, as a Noted Virtuoso once retorted upon being reproached with having revolutionized the "Revolutionary" Etude. The greatest mistake is probably to have taken up Pianism at all. . . .

* * *

HOW to Care for the Piano. Unlike that of the motor-car, the piano's initial cost, not its upkeep, is most taxing to the owner's resources. That is, of course, unless one is the Forceful Type of pianist, when the repair of keys constitutes quite an item. A little piano polish administered to the case of the treasure on dusting day—not forgetting a bit of grease for the pivot of the stool, if one possesses the older model—will keep the piano quite contented. In fact, this instrument manifests a delightful unconcern as to whether it is kept upon a steady diet of Debussy, or subjected to finger exercises *ad infinitum*. As to tuning, that semi-annual bugaboo of the old-time householder and his neighbors will presently be eliminated. When A-tonal Etudes come to be the thing, no one will know whether the wires are taut, limber or altogether missing. The artist will then live in constant fear of producing right notes.

* * *

Our Opera Plots

No. 5—"THE DEAD CITY"

MAUDLIN PAUL, who'd a wife that he'd lost,
Kept her hair lemon-hued in a case.
Mariett', op'ra star, his path crossed,
Who'd an almost identical face.
Paul as Wife Number Two had her listed,
But she scorned lemon hair, it would seem.
In a rage then her lord her neck twisted—
And discovered 't was only a dream!

Moral: Widowers should adopt a non-musical diet!

* * *

SINCE there is a lot of talk about debt cancellation for certain European nations, W. F. Gates inquires, why not a similar measure for hard-pressed musicians?

* * *

PADEREWSKI, he adds, has set a good example to some other less eminent politicians by saying it with the piano!

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Varia

Question Box Editor:

1. Is Rosa Ponselle a member of the Metropolitan or the Chicago Opera. 2. What is the correct pronunciation of "Gigli"? 3. Is Amato singing now, and if so, where?
MRS. E. V. P.
Worcester, Mass., Dec. 9, 1922.

1. Miss Ponselle is a member of the Metropolitan. 2. "Djeel-ye." 3. Mr. Amato sang in Italy last season. He is expected to arrive in the United States in February for a concert tour.

? ? ?

The Thirteenth Chord

Question Box Editor:

"A" claims there is a chord of the thirteenth and "B" claims there is not. Which is right?
A. M. C.
Galveston, Tex., Dec. 9, 1922.

Both are right in a way, though many harmonists claim that after the chord of the ninth the added intervals are merely suspensions.

The First Opera

Question Box Editor:

Is it known who wrote the first opera?
F. H.

Hollis, L. I., Dec. 9, 1922.

Yes. The way was prepared by the "Camerata" which met in Florence about 1590, for the purpose of studying and reviving Greek drama; and the first opera was "Dafne" by Peri, with words by Rinnuccini. Their second work, "Eurydice," was performed in Florence at the wedding of Henry IV of France with Marie de' Medici in 1600.

? ? ?

Wagner Bibliography

Question Box Editor:

Can you give me a list of works on Wagner?
F. R. G.
New York City, Dec. 9, 1922.

Besides the German works, there are in French the biography by Jullien; in English, Ferdinand Praeger's "Wagner as I Knew Him," and in America

Stieff


THE distinctive charm
and decided individuality of

THE Stieff PIANO

is to the purchaser an
asset of definite value.

Catalogue furnished on request

CHAS. M. STIEFF
Inc
STIEFF HALL
BALTIMORE, MD.



Krehbiel's "Studies in the Wagnerian Drama," Finck's "Wagner and His Works" and Lavignac's "The Music Dramas of Richard Wagner." You will also find Wagner's own writings, especially his letters, very interesting; and additional light has been thrown upon part of his life by the publication of "The Wagner-Nietzsche Correspondence."

? ? ?

Passion Music

Question Box Editor:

What is the difference between Passion Music and Oratorio?
A. C.
Springfield, Ill., Dec. 9, 1922.

The Passion Music, in the first place, confines itself to those portions of the Gospels which narrate the suffering and

death of Christ, and, in the second place, it combines these with words not taken from the Scriptures expressing the emotions of the individual believer (solos) and of the multitude (choruses). Most of the examples of Passion Music were actually written for use in church services on Good Friday.

? ? ?

The "Moonlight" Story

Question Box Editor:

I notice that a motion-picture has been made based on the popular story of Beethoven's "Moonlight" Sonata. Does that mean that the story is true? E. T.
New York City, Dec. 9, 1922.

No. The story is only one of the myths that grow up around any popular composition.

Contemporary American Musicians

No. 254

Herbert Witherspoon

HERBERT WITHERSPOON, bass, was born in Buffalo, N. Y., on July 21, 1873. He received his A. B. in 1895



Herbert Witherspoon

from Yale, where he studied music and composition with Professor Stoeckel and Horatio Parker. Later he studied with Edward MacDowell and Peter A. Schaeffer in New York. His teachers included A. Dubulle, Bouhy and Sbriglia in Paris; Walter John Hall, Max Treumann and Campanari in New York; Henry J. Wood in London, and G. B. Lamperti in Berlin, the last in 1908. He also studied acting with V. Capoul and Anton Fuchs.

Mr. Witherspoon's concert debut was made in New Haven, Conn., in 1896; and in 1898 he appeared with the Castle Square Opera Company in "Aida." He

toured in English grand opera under Henry W. Savage from 1898 to 1900, and toured for several seasons with Theodore Thomas' orchestra and the Pittsburgh Orchestra. Since then he has sung throughout the United States, Canada and England, appearing with the Boston Symphony, the New York Symphony, the New York Oratorio Society, the Apollo Club of Chicago, the Mendelssohn Choir of Toronto, the London Symphony and Queen's Hall Orchestra of London, and at festivals in Cincinnati, Worcester, Sheffield, Norwalk and Norwich (England).

He joined the Metropolitan Company in 1908, appearing as Gurnemanz in "Parsifal." He remained with the company until 1916, singing the King in "Lohengrin," the Landgraf in "Tannhäuser," Pogner in "Meistersinger," King Mark in "Tristan," Fasolt in "Rheingold," Colline in "Bohème," Sarastro in "Magic Flute," etc.

Since leaving the Metropolitan he has devoted his time to teaching. He was married the second time in June, 1916, to Florence Hinkle, soprano. He is a member of the Bohemians and numerous other clubs.

Chicago Establishes Her Claim to

LAUNCH MOVEMENT FOR NATIVE OPERA

"Temple Dancer" Is First Work Presented — Piano Club Indorses Venture

CHICAGO, Dec. 9.—"The Temple Dancer," an opera by John Adam Hugo, was presented on Thursday at the Playhouse as the first production of the Opera in Our Language Foundation and the David Bispham Memorial Fund. The orchestration was for four or five instruments, with resulting damage to the score. The effort to give the opera at all, however, merits commendation. It was originally intended to perform "Shanewis," but disagreements resulted in certain singers withdrawing and presenting the Cadman opus on their own responsibility. Consequently the foundation had to face difficulties in preparing a new cast in a new opera.

The principals were Edna Showalter, soprano; Stewart Dykema, tenor, and Walter Allen Stults, bass. Osbourne McConathey conducted. Mrs. Marx Oberndorfer and Glenn Dillard Gunn made short addresses before the curtain rose and wished the venture godspeed.

"The Temple Dancer" was originally presented at the Metropolitan Opera House in March, 1919.

A resolution was unanimously adopted at the Piano Club luncheon on Monday indorsing the patriotic work of the Foundation. The text of the resolution is as follows: "Resolved, That the Piano Club of Chicago indorse the patriotic work of the Opera in Our Language Foundation and the David Bispham Memorial Fund, whose purposes are to establish American musical art on an equal basis with that of Europe through the use of our language, by hearing American opera first, and giving prior rights to the American artist; and by indorsing the 'Campaign Chamber Opera' to be given at the Playhouse Dec. 7 and semi-monthly up to April, 1923, under the auspices of the above two organizations; and to establish our national musical art in Chicago first, making our city the cultural center of the country—art being likewise one of the nation's greatest business assets."

Civic Music League Meets

CHICAGO, Dec. 9.—The first meeting this season of the Civic Music League was held in Orchestra Hall recently. A full rehearsal of the Civic Orchestra was in progress as the members of the league gathered, and they had a good opportunity to measure the progress of the organization. Frederick Stock, John Alden Carpenter and Herbert Hyde in short addresses pointed out the aims of civic music enterprises, and showed how the league by its co-operation, could make itself useful. Encouragement was given to the efforts of the league by a contribution of \$250 from the Lake View Musical Society, which takes care of a full scholarship, and a check for \$63 from the same society for twenty-one season tickets for the Civic Orchestra concerts. Other contributions were received from the Kenwood Music Club and the Chicago Chapter of the D. A. R.

Madrigal Club Gives Concert

CHICAGO, Dec. 9.—The Chicago Madrigal Club gave an interesting program in Kimball Hall on Thursday night, D. A. Clippinger, conducted and drew excellent tones from his forces. The various voices were skilfully played, one section against another, and fine ensemble effects were achieved. Benedict's "Hunting Song" had to be repeated at the insistence of an audience which filled the hall.

William Phillips Active

CHICAGO, Dec. 9.—William Phillips, baritone, and Edwin Stanley Seder, organist, gave a joint recital at the Oak Park First Congregational Church recently. Mr. Phillips sang the aria, "Légende de la Sauge" from Massenet's

"Jongleur de Notre Dame," Horsman's "Bird of the Wilderness," and Irish country air, and an old Welsh air. Mr. Seder played numbers by Kari-Elert, Pietro A. Yon, and several smaller compositions. Mr. Phillips recently sang in Mendels-

sohn's "Elijah" at the same church. He gave a lecture-recital on "French Songs and Song Writers" at the Cosmopolitan School of Music, lately, and sang for the Daily News radio with Alice Phillips, soprano.

"Walküre" Brings Successes for American Artists of Civic Opera

Cyrena Van Gordon Sings "Brünnhilde" and Forrest Lamont Appears as "Siegfried"—Rosa Raisa in Title Role of "Girl of the Golden West"—"Rigoletto" Is New Part for Formichi—Claudia Muzio Makes Début with Chicagoans as "Aida"

CHICAGO, Dec. 9.—"Die Walküre," with American artists in two of the principal rôles, was presented at the Auditorium Theater on Sunday afternoon, and thus began the fourth week of the Chicago Civic Opera Association's season. Puccini's "Girl of the Golden West" was added to the list on Tuesday evening, and the following night brought a new "Rigoletto" in the person of Cesare Formichi, with Angelo Minghetti as the Duke and Edith Mason as Gilda. "Snégourotchka" was repeated on Monday evening, Claudia Muzio made her début with the company in the third "Aida" on Thursday evening, and Louise Homer was again heard in a special performance of "Trovatore" on Friday evening. "Walküre" was repeated this afternoon with the same cast, and the week closed to-night with a repetition of "Madama Butterfly."

Cyrena Van Gordon achieved another definite success as Brünnhilde in "Walküre." Regal in appearance she brought to the part a voice that had a rich warmth and ample volume. It would be difficult to find another singer who could do greater justice to this part. Forrest Lamont as Siegfried, made still further strides as an interpreter of Wagnerian rôles. He showed an accurate knowledge of the requirements of the part and gave a compelling performance. His voice was mellow and warm and of even tone quality. Grace Holst made her début as Sieglinde. She seemed thoroughly imbued with the Wagnerian traditions and there was a proper balance between her singing and acting. Her voice is large in range with a silvery quality. Georges Baklanoff sang the Wotan music excellently, giving adequate power to his phrases where necessary, and a very effective warmth of tone to his quieter passages. Maria Claessens did admirable work as Fricka and Ivan Steschenko gave a vivid impersonation of Hunding. Melvena Passmore, Irene Pavloska, Hazel Eden, Maria Claessens, Ruth Lewis, Kathryn Browne, Alice d'Hermanoy, and Ruby Fitzhugh were the Valkyries. The orchestra, conducted by Giorgio Polacco, did finely. There was a demonstration at the conclusion of the second act with numerous curtain calls for conductor and singers.

"The Girl" and "Rigoletto"

The rôle of Minnie in "The Girl of the Golden West" gives Rosa Raisa ample opportunity for histrionic display and she proved herself a fine actress in Tuesday night's performance, reaching a splendid dramatic climax in the card scene in the second act. She was in glorious voice, but the score gives little opportunity for real singing to the soprano. Giulio Crimi was excellent musically as Dick Johnson, although his conception of the road agent was entirely Italian. Giacomo Rimini has made the rôle of Jack Rance, gambler and sheriff, as individual as his Rafaele in the "Jewels of the Madonna." The large cast required for the small parts in this opera included Virgilio Lazzari, Vittorio Trevisan, Lodovico Oliviero,

Miss Pavloska, Désiré Defrère and José Mojica. Hector Panizza was at the conductor's desk.

Mme. Mason carried a triumph as Gilda in "Rigoletto" on Wednesday evening, and almost made it necessary to break the no-encore rule after her second act aria, "Caro Nome." Her voice has flexibility and precision, warmth and vitality, and a sympathetic quality lacking in many coloratura voices. Mr. Formichi as the Jester again proved that he has one of the biggest baritone voices on the operatic stage. His interpretation of this rôle does not deal so much with the acting as with the singing. His voice had warmth and color and he made an emotional appeal with his vocal work rather than with his acting. Mr. Minghetti, graceful and debonair in manner and appearance, made a handsome figure of the Duke. The lyric beauty of his tones had an entrancing youthfulness and freshness. Virgilio Lazzari was Sparafucile, singing the part with the usual rich sonority of tone. Ina Bourskaya was a beguiling Maddalena and her voice added depth and beauty to the quartet in the last act. William Beck, Anna Correnti, Milo Luka, Miss Browne, Sallustio Civali, Mr. Oliviero, Miss Eden and Max Toft were entrusted with the smaller parts. Mr. Panizza conducted in a masterful manner.

Muzio as "Aida"

Claudio Muzio made a remarkable success on Thursday evening in her début with the company as "Aida." The first act aria was magnificently done. She had a sympathetic understanding of the rôle and molded her tones to the moods of passion, anguish, or love. She was always in the part and dominated the scenes in which she appeared. Charles Marshall as Radames undoubtedly gave his greatest performance of this season, and the "Celeste Aida" in the first act was beautifully sung. The admirable work of Miss Muzio, Mr. Marshall, and Mr. Formichi in the Nile scene was a signal for a tumult of applause. Miss Bourskaya as Amneris and Mr. Lazzari as the High Priest repeated their success of previous performances. Mr. Polacco conducted, bringing out the many beauties of the Verdi score with full richness and color.

"Snow Maiden" on Monday night had the same cast as in the preceding performances, Mme. Mason, Miss Bourskaya as Lel, Miss Pavloska, Mr. Minghetti and Mr. Baklanoff participating. The first Friday night performance of the season was a repetition of "Trovatore" with Mme. Homer again singing Azucena. The rest of the cast was the same as in the first performance of the work.

The second performance of "Madama Butterfly" on Saturday evening brought only one change in the cast, Mr. Crimi replacing Mr. Minghetti as Pinkerton. Mr. Crimi gave a sturdy portrayal of this rôle and his singing in the first act duet with Mme. Mason had many moments of real beauty.

K. K.

SUNDAY LIST BRINGS GAY "IMPRESARIO"

Mischa Elman in Recital—Viola Ehrmann and Olga Orlenska Sing

CHICAGO, Dec. 9.—A varied assortment of music was given on Sunday afternoon in the different theaters and halls devoted to Sabbath musical events. William Wade Hinshaw's production of Mozart's "Impresario," featuring Percy Hemus, well-known American baritone, held forth at the Selwyn Theater. Mischa Elman, violinist, gave a return recital in Orchestra Hall; Viola Ehrmann, lyric soprano, made her début in recital at the Playhouse, and Olga Orlenska, Polish dramatic soprano, was heard in Kimball Hall.

Percy Hemus as Schickaneder in "The Impresario" proved to be a clever actor, as well as an admirable singer. His droll sense of humor and his mimicry of a prima donna soprano gave rollicking touches to the performance. Thomas McGranahan was aristocratic looking as the composer. His voice, light in texture, was used well. Hazel Huntington as Madame Hofer acted finely. Her voice is flexible and of unusually large range. Lottie Howell as Dorothea Uhlir was charming to gaze upon, although her voice was sometimes cold and the tones crisp and brittle. Francis Tyler was good as Phillip. Gladys Craven as Schickaneder's accompanist, supplied the only instrumental music for the play and did her part in excellent style.

Mischa Elman in his second Chicago recital played the César Franck Sonata, Liza Elman, his sister, played the piano part. Other numbers were Lalo's "Symphonie Espagnole," Beethoven's contraltos, and Joachim's arrangement of a Hungarian dance by Brahms. There was the same warm tone, fine rhythmic sense, and the excellent interpretative ability as heretofore.

Viola Ehrmann, lyric soprano, in her début recital sang an aria from Theodore Stearns' opera, "Snow Bird," with pleasing effect. The composer played the accompaniment for this number. Miss Ehrmann sings with good taste, and her voice has a youthful freshness and clarity. Fritz Renk, violinist, and Otto Beyer, pianist, were the assisting artists.

Olga Orlenska, Polish dramatic soprano, displayed a voice of colorful quality and fine resonance in the "Ritorno Vincitore" from Verdi's "Aida." She has a pleasing personality and seemed familiar with operatic traditions and style.

CHARLES QUINT.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

MARY McCORMIC

Dramatic Soprano

Chicago Civic Opera
Auditorium Theatre, Chicago

MARGARET CARLISLE

PIANIST-ACCOMPANIST

Address care Musical America
80 E. Jackson Blvd. Chicago

VIOLA COLE

AUDET

Pianist, Fine Arts Bldg., Chicago

DWIGHT EDRUS COOK

DRAMATIC TENOR

1625 Kimball Hall Chicago

HAYDN OWENS

Pianist - Accompanist

Conductor-Vocal Coach
1227 KIMBALL HALL CHICAGO

L. SHADURSKAYA

RUSSIAN PRIMA-BALLERINA

Chicago Musical College, 624 Michigan Boulevard,
Studio 64 E. Van Buren St., Chicago

GRACE HOLVERSCHEID

SOPRANO

801 No. Euclid Ave. Oak Park, Ill.

MR. AND MRS. HERMAN DEVRIES

VOCAL TEACHERS

Studio, 528 Fine Arts Bldg., Chicago. Res. Address, Congress Hotel, Chicago.

HERBERT GOULD

Basso

Chicago Opera Ass'n

Management, Harrison & Harshbarger,
1717 Kimball Hall, Chicago.

Musical Supremacy of the West

RUBINSTEIN STIRS AUDIENCE

Pianist Gives Fine Performance in Concerts with Stock Forces

CHICAGO, Dec. 9.—Arthur Rubinstein, pianist, was soloist with the Chicago Symphony on Friday afternoon and Saturday evening in Orchestra Hall, playing Tchaikovsky's Concerto in B Flat Minor. He is a master colorist whose broad, sweeping strokes, replete with power and fire, betray an intense nature and a full emotional capacity. The different movements of the concerto were interpreted with a kaleidoscopic play of colors, culminating in a breath-taking climax. There was a lightning-like rapidity in some of the solo passages, beautiful with swift, fleeting changes of tempo and expressive of keen emotion.

Frederick Stock led his men through the movements of the concerto in a masterly manner, providing a fine background for the soloist. Enthusiasm ran high, and Mr. Rubinstein was called back several times, and finally appeared his hearers by playing an extra.

There were two other items on the program, the "Leonore" Overture No. 3, beautifully played, and Mahler's Seventh Symphony, which dragged its weary way through an involved mass of detail.

Symphony Plays Children's Program

CHICAGO, Dec. 9.—Frederick Stock explained to the children the differences between various instruments, using stereopticon slides, in the children's concert of the Chicago Symphony on Thursday afternoon. During the concert, children were asked to name different solo instruments, and different groups of instruments that were playing, and this they did without hesitation. Mr. Stock is educating some thousands of Chicago school children to recognize the tone colors of the orchestral instruments, singly and in combination.

Ethel Jones Returns

CHICAGO, Dec. 9.—Ethel Jones, soprano, has returned to Chicago after spending a month in New York and Washington. Many social and professional affairs were arranged in her honor after her New York recital. Afternoon teas were given by Mabel Wood Hill, composer; Anne Parker Miner, an officer of the American Pen Woman's League; Florence Otis, singer and coach, and Judge and Mrs. Francis Burke, the latter a pianist. Miss Jones was also a guest of the "Woman Pays Club" New York, at which Walter Damrosch was the speaker.

CHICAGO, Dec. 9.—Julius Braeckel, Caere, baritone; Florence Hutton and Virginia Cohen, pianists; Abraham Sopkin and David Moll, violinists, were the soloists at a recent meeting of the Heniot Levy Club at the home of Mr. and Mrs. Heniot Levy.

CHARLES MARSHALL

World's Famous Tenor

Management HARRISON & HARSHBARGER
1717 Kimball Hall, Chicago

JESSIE CHRISTIAN

Soprano

Management, Harrison & Harshbarger,
1717 Kimball Hall, Chicago

ADOLPH BOLM

School of the Dance

ADOLPH BOLM, now Director of the Chicago Opera Ballet, will instruct in Classical Ballet, Toe, Character Dancing and Pantomime.
Konstantin Koboleff and Mme. Alexandre Maximowa (Both from the Russian Imperial Ballet), Assistant Teachers. Other Departments: Dalcroze Eurythmics; Hygienic and Aesthetic Body Culture, Courses in Costuming.

624 South Michigan Ave., Chicago

'Phone Harrison 2029

Catalog Upon Request

Trevisan's Sacristan

in Puccini's Opera Is

Drawn from Real Life



Vittorio Trevisan as the Sacristan in "Tosca"

CHICAGO, Dec. 12.—Sometimes one meets in real life a character whose eccentricities are so marked, whose every act is so out of the ordinary that people say he should be put into a book or portrayed on the stage. But usually where a living character has been translated to the stage, his drolleries have been accentuated and his eccentric traits made sharper, and the result is only a caricature of the real man.

In Vittorio Trevisan's delicious portrayal of the Sacristan in "Tosca," a portrayal which has delighted a generation of operagoers and is one of the annual treats of the Chicago opera season, the art of the actor has lifted the character bodily out of real life onto the stage.

To Trevisan was given the part of the Sacristan to prepare for the first Venetian production of "Tosca" in the Venice Theater in 1901, a year after the world premiere of the opera in Rome. He was carefully working out the details of the rôle, when he chanced to see an old monk lighting the church candles. He was old, decrepit and slightly paralyzed. His hands trembled from age and his head shook from side to side. He stifled a yawn, for lighting the candles was an old story to him.

"Here is my Sacristan," thought Trevisan, for the monk possessed every droll trait that has since delighted thousands of operagoers in his inimitable interpretation. He studied the old monk and observed his habits and mannerisms. When he sang the rôle of the Sacristan in Venice, he simply put the monk on the stage, portraying his comic eccentricities to the life.

Mr. Trevisan has been a valued member of the Chicago Opera Association ever since its organization in 1910. He has sung in all the leading opera houses in Europe. Besides the Sacristan other of his fine portrayals are Dr. Bartole in the "Barber of Seville," Don Pasquale in the opera of that name, and Dr. Dulcamara in "Elixir of Love."

Mr. Trevisan's time is taken up, when he is not appearing in opera, with singers who wish to coach with him and benefit by his knowledge and experience.

Young Baritone in Recital

CHICAGO, Dec. 9.—Thomas Remington, baritone, was heard in Jessie B. Hall's series of young artist recitals on Thursday evening in the Recital Hall of the Fine Arts Building. His voice is pleasing in parts but has not yet attained the desired finish.

Chicago Opera Gives Special Rates to Industrial Employees

CHICAGO, Dec. 9.—Reduced rates are now granted to employees of large industrial institutions for Wednesday and Thursday night performances of the Chicago Civic Opera Association, according to a plan worked out by Samuel Insull, president of the Association. The upper tier of boxes for the perform-

ance of "Aida" on Dec. 7 was sold to "The Pullman Circle," a club the members of which are employed in the Pullman Building. The block of seats was sold at an average price of \$3 each, less than one-quarter of the regular price. It will not be possible to adopt this plan

for every performance, according to Jesse D. Scheinman, auditor of the organization, because not enough seats are available. Seats for Monday night and Saturday afternoon performances are said to be sold by subscription for the entire season.

PITTSBURGH CHORUS RESUMES ACTIVITIES

Reorganized Male Ensemble Makes Bow—Visitors Swell Calendar

By Richard Kountz

PITTSBURGH, Dec. 9.—The recently reorganized Pittsburgh-Apollo Male Chorus, under its new conductor, Harvey B. Gaul, appeared at Carnegie Music Hall on Dec. 8. The chorus, which did admirable work, was assisted by the Saudek Ensemble. The soloists were Chauncey Parsons, tenor, and Frederick G. Rodgers, baritone. Solo parts in the choral numbers were sung by Chester L. Knauss, Arthur Anderson, Burton H. Mustin and Chester C. Humphreys. Accompanists were Frederic Lotz, organ, and Richard Kountz, piano. One part of the program was devoted to the works of local composers and included numbers by T. Carl Whitmer and Harvey B. Gaul.

The Tuesday Musical Club occupied two afternoons, Nov. 28 and Dec. 5, at Soldiers' Memorial Hall. At the first concert the soloists were Nancy Fast, Genevieve Marshall, Anne Woesthoff, George L. Kirk and Warren C. Kinder; at the second, Helen B. Hittner appeared, accompanied by Mariona L. Deuel.

The Mendelssohn Choir, Ernest Lunt, conductor, sang finely in Carnegie Music Hall, on Nov. 20.

Erika Morini received her customary cordial reception in Carnegie Music Hall

Gladys Axman, as Opera

Free-Lance, Portrays

"Santuzza" Four Times



Photo by Mishkin

Gladys Axman, Dramatic Soprano, as She Appears in "Cavalleria Rusticana"

Gladys Axman, soprano, has been an operatic free-lance since she left the Metropolitan Opera Company last season, after having been a member of that institution for three years. While she disclaims any preference among the rôles allotted to a dramatic soprano, it has been her lot to be cast as Santuzza in Mascagni's "Cavalleria Rusticana" four times in the current season, in New York and Boston with the San Carlo Opera Company, with a local organization in Columbus, Ohio, and with a company of Metropolitan Opera singers, including Armand Tokaty, tenor, in a recent performance in Newark, N. J. Miss Axman also appeared in recital with Beniamino Gigli, tenor of the Metropolitan Opera, in the Auditorium in Chicago.

CHICAGO OPERA FORCES

PLAN CLEVELAND VISIT

Four Performances to Be Given in February—Mme. Cahier Soloist with Symphony

CLEVELAND, Dec. 9.—Announcement has been made by the Cleveland Concert Company, of which John A. Penton is president, that the Chicago Civic Opera Association will visit Cleveland in February for four performances in the Public Hall. The program includes "La Juive," with Rosa Raisa in the name part; "Parsifal," with Claudia Muzio as Kundry; "Salome," with Mary Garden in the title rôle, and "Aida." Of the 10,000 seats available in the hall, 2000 are to be offered at \$1 each, and the best seats will be sold at \$6. This scale of charges, it is considered, will make the enterprise possible. The Cleveland Concert Company will realize no profits on the venture, so no war-tax on tickets will be required. The necessary guaranty has been subscribed through public-spirited citizens. Any profit coming from the performances will go to a fund for future concerts by the company.

Mme. Charles Cahier, contralto, formerly of Cleveland, was soloist at last week's Symphony concert, singing in the presentation of Ernest Bloch's Psalm 22. The visiting soloist was guest of honor at a reception given on Dec. 9 at the Cleveland Institute of Music, of which Mr. Bloch is director. This reception marked the second anniversary of the Institute, and the formal opening of its new quarters. The Institute has shown remarkable gain in the two years of its existence, many departments gaining 100 per cent and some 200 per cent in enrollment. Mrs. Franklin B. Sanders is executive director.

The musical program at the reception included numbers by the Institute chorus, conducted by Mr. Bloch, and the student string quartet, and solos by some of the students.

GRACE GOULDER IZANT.

CHICAGO, Dec. 9.—Eleanor Randall, dramatic reader, appeared in the artist series at Waukesha, Wis., and in Burlington, Wis., recently. She was re-engaged for return dates in the near future.

Let Musical America Solve Your Christmas Gift Problem

FROM time immemorial it has been recognized that a remembrance in the form of carefully selected reading matter is the loftiest form of intellectual tribute passing from the donor to the recipient.

NO other holiday memento carries with it such a year-long sense of gratitude to the recipient as a year's subscription to MUSICAL AMERICA. Fifty-two times a year the recipient will be reminded of your thoughtfulness.

THIS is what the presentee will receive:

COMPLETE REPORTS, first hand, well-written, authoritative news of the musical world. To collect accurate information, MUSICAL AMERICA has the largest corps of trained musical writers, located in every part of the world, maintained by any musical publication.

ATTRACTIVE ILLUSTRATIONS of celebrities and all impressive musical events.

REVIEWS of the new operas produced in the leading musical centers.

CRITICISMS of all concerts in the largest cities.

SPECIAL ARTICLES by famous musicians and authors.

INTERVIEWS with the great and coming great.

COLUMNS of wit, satire and sound advice on every possible phase of musical activity.

AND so we might go on interminably. In a word, MUSICAL AMERICA is the ideal Christmas gift because it performs a service no other gift can do; it informs, instructs and provides definite methods for musicians, teachers, students and music-loving laymen, to add to their sum of cultural and mental knowledge. To read MUSICAL AMERICA every week is to secure an artistic background obtainable in no other way.

TO make a Christmas gift of this character is to give a remembrance beyond actual price.

We Send This
Personal Letter of Acknowledgment:

NEW YORK	CHICAGO	BOSTON	PHILADELPHIA	LONDON	MILAN	BERLIN	PARIS
MUSICAL AMERICA							
<small>Edited by JOHN C. FREUND</small>							
<small>THE RECOGNIZED INTERNATIONAL MUSICAL NEWSPAPER</small>		<small>501 FIFTH AVENUE NEW YORK</small>				<small>Telephone: 820 Murray Hill Cable Address: "Musamer"</small>	
<p>Dear Mrs. Brown:</p> <p>We take pleasure in conveying to you the greetings of the season from Mr. A. Smith of your City, who has entered your name upon our records for a full year's subscription to MUSICAL AMERICA. You will begin to receive MUSICAL AMERICA at once.</p> <p style="text-align: right;">With best wishes, Sincerely yours, MUSICAL AMERICA</p>							

Our Correspondent in Your Community Will Receive Your Subscriptions

PLEASE USE THIS SUBSCRIPTION BLANK
MUSICAL AMERICA, 501 FIFTH AVE. NEW YORK

Gentlemen: My name and address is.....

and I enclose \$..... for which please send MUSICAL AMERICA
for one year to the names and addresses below:

NAME	NAME	NAME
LOCAL ADDRESS	LOCAL ADDRESS	LOCAL ADDRESS
POST OFFICE	POST OFFICE	POST OFFICE
STATE	STATE	STATE

THE COST IS \$3.00 A YEAR
\$4.00 in Canada; \$5.00 in Foreign Countries

Muscular Relaxation Is the Secret of Vocal Art, Says Ada Soder-Hueck

True Lyric Quality Attained by Natural Means, Declares New York Voice Trainer—Pure Diction Helped by Speaking in Mask of Face—Problems of Young Artist Require Special Attention—Singing Is a Natural Function

THE problem of standardizing vocal methods for purposes of instituting any licensing system for music teachers is deemed hopeless of solution by Mme. Ada Soder-Hueck, voice trainer of New York. Results obtained should determine the competency of a teacher, she declares, and she is planning a series of demonstration recitals. Since her own successful appearances throughout America in former years, after her retirement from the operatic stage abroad had been caused by the death of her mother, Mme. Soder-Hueck has trained many singers who have achieved success.

"Who is to define the perfect tone?" asks Mme. Soder-Hueck. "Is it to be a critic, a music lover, an instrumentalist, or shall the voice trainers themselves be the judges? Results obtained should be the proof of the competent vocal master, and if teachers would practise and prove their art the question of licensing would quickly be settled. There have been and always will be incompetent people in every profession. Thousands of voices are being ruined by wrong diagnosis of character and forced, unnatural tone production.

"In the work of building or rebuilding an artist, we have not only to deal with voice material, but with disposition and personality. The true method of instruction is that adapted to the particular needs of the individual. The secret of the vocal art is relaxation, if production is to result in the true lyric quality (*bel canto*) or spinning the tone. Only then is the true timbre brought out, vibration given full play and the voice enabled to make its strongest appeal. A pleasant and winning facial expression, stage presence and poise, all so important in holding an audience, result when the vocal apparatus is fully controlled and at ease, and so it is that the singer attains full artistic freedom and gains command of emotional effects. Resonance and volume of tone comes not from effort but from relaxation.

"Tightening of the lip muscles, which is a defect in speaking English, is a hindrance to clear diction and must be overcome. A rigid jaw is another drawback to smooth utterance. English is as beautiful and singable as any other language, and to avoid these defects the singer should learn to speak in the mask of the face, where the true resonance lies. Proper breathing often confuses the young singer. I have been amazed at professional artists who fill the chest with actual effort and produce instead of a musical tone nothing but a noise. Singing is a natural function, not to be accomplished with effort and grimaces. When one is speaking, does he take a breath before each sentence or stop short in the midst of a phrase to breathe? Nature takes care of the breathing if the voice is properly placed, and breath never controls the voice."

The singer on the threshold of a career is at the most critical stage of development, according to Mme. Soder-Hueck. "A promising début may be turned into future success or may fall into flat failure," she declares. "The teacher of professional artists holds a position of great responsibility, and neglect at this time accounts for many failures that might



Ada Soder-Hueck, Voice Trainer, of New York

easily be prevented. To understand these requirements, the voice trainer should herself be a singer. The real artist is never self-satisfied and the best results come to the young singer who remains under the eye of the voice-builder. Love and patience on the part of the teacher make the student unfold, and style and poise come as a result, and thus the perfectly balanced artist is realized."

Mme. Soder-Hueck's success is manifest in the work of the pupils she has sent forth. Among the artists she has trained and guided are George Reimherr, tenor; Ellie Marion Ebeling, soprano; Walter Mills, baritone; Marion Lovell, soprano; George Rothermell, tenor, soloist of Grace Church, New York; Elsie Lovell Hankins, oratorio singer; Hardgrave Kirkbride, light opera baritone; Marie de Calve, dramatic soprano, and Bernard Schram, tenor, soloist of the Washington Heights Congregation, New York.

ALBANY, N. Y.—"Compositions of New York State Composers" formed the subject of illustration and study at a meeting of the Monday Musical Club in Chancellor's Hall. The soloists were Mrs. George C. DuBois, Mrs. Floyd Mallette, Mrs. Olive Fitzjohn and Mrs. Walter L. Ross, sopranos; Mrs. G. Ernest Fisher, contralto; Regina L. Held, violinist; Florence Page, Mrs. Frank Langwig, Mrs. Lowell D. Kenny and Mrs. James Hendrie, pianists. The accompanists were Mrs. Fred C. Stahl, Mrs. R. P. F. Wilbur, Esther D. Keneston, Mrs. George D. Elwell and Mrs. Kenney. The first students' matinee recital under the direction of the Albany Music Teachers' Association was given in Chancellor's Hall, when the Junior Community Chorus was the guest of the Association. The program was directed by May Melius.

WICHITA, KAN.—In an opera program at the College of Music Vito Geraldo Petrone, Melba Alter, Lillian Bourman, Amelia Gilliland, and Dorrance Roderick were the singers, and Mary Enoch, accompanist. The Saturday Afternoon Musical Club was entertained at the residence of Mrs. G. M. Lowry, when piano and vocal numbers were given by Otto Fischer and Vito Geraldo Petrone. Mount Carmel Academy presented the following pupils in recital: Ena Burke, Juanita Feagan, Frances Blachley, Mary Noble, Thelma Cochran, Virginia Gaume, Josephine Howe, Ruby Bellmard, Mary Johnson, Alice Hyde, Mary Larsh, Jovvie Hart, Lucille Safranko, Aline Walker, Catherine Dobson, Isabel Hyde, Emmamay Milner, Margaret Harold, Matilda Gaume, Christine Allen, Hazel Snavely, Mary Bowling, Fay Crouse, Winifred O'Neil, Frances Henrion, Mary Williams, Pluma Algeo.

Terre Haute Pianist in Recital

TERRE HAUTE, IND., Dec. 8.—The Women's Music Club presented Eugenie DeCourcy Hubbard, pianist, in a recital before a large audience on Nov. 28. With the exception of the tuition in three master classes, conducted by Lhevinne and Godowsky, all of Miss Hubbard's training has been received in Terre Haute. She was warmly applauded in a pretentious program displaying a well-balanced technique, good tone and judgment.

L. EVA ALDEN.

FREDERICK, MD.

Dec. 9.—Immediately following his successful recital in Washington, Victor Golibart, tenor, appeared here in recital recently before an appreciative audience. His voice was at its best in pianissimo work, in which its true lyric quality was heard. Old English and French groups were the high lights of the program, while the understanding with which he gave Negro dialect songs brought instant response from his hearers. The L. D. Bogue Concert Management, under which Mr. Golibart is appearing, announces a large number of bookings for the tenor, including appearances in New England and the South.

LEXINGTON, KY.—The opening meeting of the MacDowell Club brought a delightful program which included violin numbers by Herbert Wolf, a group of songs by Edward Smith, tenor, and a piano group by Beulah Stillwell. H. P. Fling was accompanist. Plans for the year were outlined. A junior department was organized and plans for a study club were also discussed.

DANVILLE, ILL.

Dec. 9.—Cyrena Van Gordon, contralto of the Chicago Opera, was heard in the first recital of the local concert series, before a large and appreciative audience, recently. The artist was obliged to give many encores, and closed her performance with Brinnhilde's "Cry" from "Walküre," sung by request.

VERA K. DOWKER.

DES MOINES, IOWA.—Excerpts from "Elijah" were sung recently by the choir of the Central Presbyterian Church, under the leadership of Genevieve Wheat-Ball. Maunders' "Song of Thanksgiving" was given at Grace Methodist Church, where Mrs. Isaacs is leader of the choir. Other programs given recently were those at the University Church of Christ, Holmes Cowper, choirmaster, and at St. John's Lutheran Church, where Frank White, pianist, and Wade Drennan, violinist, were the soloists.

RICHMOND, IND.—Mrs. Robert E. Huen and Mrs. Lloyd Harter had charge of the last morning musicale given this year by the Music Study Club. The program was devoted to music by Rachmaninoff. Piano solos were played by Mrs. Huen, Miss Logan, Miss MacPherson and Marjorie Beck. Mrs. Harter, Mrs. Mary Hansell Brown and Mrs. Edward Minneman gave vocal numbers, and a sextet comprising Mrs. Harter, Mrs. Brown, Mrs. Minneman, Mrs. William Keinker, Mrs. Ora Stegall, and Marie Deuker also appeared.

Giuseppe De Luca, baritone of the Metropolitan Opera Company, has been engaged for six festivals in the Spring.

"Worth going far to hear."

N. Y. Morning World, Dec. 3, 1922

"Vitalizes everything he interprets."

N. Y. Evening Mail, Dec. 4, 1922

VICTOR WITTGENSTEIN Pianist

Stirs Critics in Aeolian Hall Recital, Dec. 2, 1922

Young Poet-Pianist,
Wittgenstein, Gives
His Annual Recital
By GRENA BENNETT

Victor Wittgenstein is a poet-pianist who has made a particular niche for himself in the local musical colony. Yesterday afternoon he gave his annual recital to a large and enthusiastic audience in Aeolian Hall. His performance was one that reflected good taste and musicianly skill.

He presented Mendelssohn's prelude and fugue in E Minor with accurate touch and dramatic emphasis, revealing the obvious beauties and charm with rare art.

New York American, Dec. 3

One of the most interesting young pianists played in Aeolian Hall Saturday afternoon. Victor Wittgenstein is an artist whose turbulent spirit vitalizes everything he interprets. He has facile technique and imagination, and the Chopin B Minor sonata had moments of brilliant playing contrasted with moods and mellow beauty. Mendelssohn and Liszt and Schumann stood stanchly against six Scriabin numbers, to which modern mode Mr. Wittgenstein brought humor as well as understanding.

New York Mail, Dec. 4

At Aeolian Hall, just to prove that the moderns are not all dull, Victor Wittgenstein played as part of his piano recital a group of Scriabin numbers which were worth going far to hear. Mr. Wittgenstein has simplicity and sincerity of manner, presenting nothing but quality—no tricks. He gives honest value in excellent technique and a touch that is little short of magical, and the large audience that gathered to hear him yesterday afternoon proved that this value is known and wanted.

Of the six in the Scriabin group (there was also some Chopin, Liszt, Bach and some more), it would be hard to say which was the best done. The prelude, Op. 11, No. 10, stood out in high relief, sharp in outline and velvety in texture. Then later there was a poem (Op. 32, No. 1), like a spring in the woods, delicate and tender and contrastingly illusive. A morsel called "Desir" touched on a slightly more sophisticated mood, yet ended in a shattered rainbow of sentiment. The group closed with a "warlike and proud" prelude, fragmentary but incisive and highly vitalized. It is too bad that stricture of time prevented hearing the entire program. What was heard was memorable.

New York World, Dec. 3

MANAGEMENT: VICTOR WITTGENSTEIN

STUDIO: 15 WEST 67th STREET, NEW YORK

ARTHUR

PHILIPS

Miss E. Lewis, Secretary

TEACHER OF SINGING

CARNEGIE HALL, Studios 801-802

NEW YORK

New York's Round of Concerts and Recitals

[Continued from page 17]

er's production, and militates against a free use of her top tones. Miss Cook shows intelligence in her interpretations, and enters into the spirit of many of her songs with commendable understanding. Her program included two groups of lieder, the second group made up of eight songs of Schumann's "Frauenliebe und Leben." Of her French numbers she sang Chausson's "Les Papillons" with finish and delicacy. Griffes' charming song "By a Lonely Forest Pathway," was smoothly sung, with clean-cut diction. Miss Cook was fortunate in having the assistance of Frank La Forge, who played the accompaniments with distinction and artistry.

S. D.

Feodor Chaliapin, Dec. 5

No one wishes to discourage Feodor Chaliapin in his altogether laudable desire to master English, and criticism of his first attempt to sing it, at Carnegie Hall Monday evening, when he essayed Homer's "Requiem," can be dispensed with. His audience cared not a fig for his obvious difficulties in this simple song, but rejoiced mightily in his simply unapproachable delivery of the Volga Boatman's Air, his highly dramatic projection of Koenneman's "When the King Went Forth to War" and his delightfully droll tonal jugglery with Moussorgsky's "Song of the Flea." Also, there was the "Catalogue" aria from "Don Giovanni" to attest the singer's flair for operatic delineation with or without the costumes and scenery and other accessories of the lyric stage. There also were a number of Russian songs and Schubert's "The Double," in which some of his listeners felt that they were receiving a maximum of highly individual interpretation and a minimum of the composer and his music. In high spirits and good voice, the big Russian piled climax on climax, and heaped contrasts that ranged from tones of the most tremendous power to soft effects that either were or were not falsetto—perhaps Chaliapin, himself, knows. Cello numbers by Nicholas Levienne and piano solos by Max Rabinowitch, who also did duty as accompanist, provided the necessary breathing spells for the singer. The applause was, of course, vociferant, whatever the mighty Muscovite sang, even after some numbers in which the pitch of his tones was curiously indeterminate.

O. T.

Anna Case, Dec. 5

Noteworthy growth in artistic stature was shown by Anna Case, soprano, at her song recital in the Town Hall on Tuesday evening. Throughout a long program, not without its almost over-ambitious parts, her voice was well nigh invariably rightly used, beautifully modulated, and skilfully controlled, and her enunciation was usually a model of clean and crisp clarity. In the opening section of her list, comprising some unfamiliar early Italian songs, a Swedish folk-song of the fifteenth century, and Handel's "O, Sleen, Why Dost Thou Leave Me?" the charm-

ing qualities of her voice and style were disclosed at their best.

A group of German lieder by Schubert, Schumann, and Brahms taxed her resources more severely. The climax of Schubert's "Margaret at the Spinning-wheel" was made ineffective by a forcing of the voice from the true pitch. The dainty archness of Brahms' "Thérèse" was exaggerated to distortion, but the audience demanded and got its repetition. The singer was more successful again in French songs by Gabriel Fauré, Moret, and Pierné, and also in a final group in English, including MacDowell's "Slumber Song," Roland Farley's "The Night Wind," and Wilfrid Sanderson's "Valley of Laughter." Mr. Farley was present and was called upon by Miss Case to bow his acknowledgments from the audience. Then his clever song had to be repeated, and, as rarely happens, was sung better the second time than the first. Edouard Gendron provided deft and delicate accompaniments.

G. W. H.

Marie Roemaet-Rosanoff, Dec. 5

Marie Roemaet-Rosanoff, cellist, made her formal debut at Aeolian Hall on Tuesday evening. Her ambitious program included the difficult Concerto by Dvorak and the unaccompanied Suite in C by Bach. Technically, these compositions were hardly within reach of the young cellist, and her intonation was often far from ideal. Her tone is rather small and lacks warmth, but her playing discloses keen musical intelligence, refinement of style, and versatility. Miss Roemaet-Rosanoff opened her program with a Sonata by Sammartini. She made a very favorable impression in a group of smaller pieces. They were "Sicilienne" and "Fileus" by Fauré, an Air by Hure and "La Source" by Davidoff. Raymond Bauman gave admirable assistance at the piano.

H. F. S.

Carl Schlegel, Dec. 6

Abjuring, for the nonce, the ways of opera, Carl Schlegel stepped from the Metropolitan, where he sings lesser baritone rôles, to the Town Hall Wednesday afternoon and gave a song recital that had some very sturdy good qualities. He began with classic Italian airs and then took his stand under the more congenial banner of Schubert. Strauss and Wolf, employing a full-bodied if not essentially beautiful voice in a smooth and well-ordered way, and interpreting the lieder as one who knew their traditions and stood on altogether familiar ground. His fourth group consisted entirely of unfamiliar material. There were two songs, "Sah wie im Traum" and "Königskinder" by a former assistant conductor of the Metropolitan, Hans Morgenstern; and two by a composer whose music is even less known in New York, Walter Courvoisier. Though they were not particularly striking, they had much the same sturdiness as Mr. Schlegel's singing of them, and in no way weakened his program. A concluding group of songs in English contained three num-

bers by Gertrude Normand Smith and Pietro Yon's "The Fool of Thule." Karl Reidel accompanied competently.

O. T.

Sigrid Onegin, Dec. 6

In view of her pronounced success as soloist with the Philadelphia Orchestra and subsequently in appearances in opera at the Metropolitan, Sigrid Onegin's first New York recital, given in Carnegie Hall Wednesday evening, was an event that kindled the liveliest interest. A program that included a group of Schubert, one of Brahms, a third devoted to French romances and pastorals of the eighteenth century, and a fourth consisting of American and English songs, put to test qualities which operatic singing—and that of her appearance with orchestra—had not brought into play. The results, if they stressed some inequalities and delinquencies, served again to emphasize that the Swedish mezzo is one of the most notable new singers who have come to this country in a number of seasons. Enthusiasm ran high throughout the evening.

Mme. Onegin began her program with one of the most stirring projections of Schubert's "Die Allmacht" the reviewer has heard. It was a performance to be likened, in power of voice and nobility of delivery, to one by Ernestine Schumann Heink at her best. Tellingly sung, also, was "Der Erlkönig," though here the singer did not succeed in differentiating as sharply between the three participants in the miniature drama as some other artists have done. In the Brahms group, she sang the "Sapphische Ode" superbly, in spite of one or two tones not quite true to pitch. There were beauty and strength in the favorite "Von Ewig Liebe," and there were hammer blows of heroic resonance in "Der Schmied," one of her numerous extras.

Though a voice of such massiveness and a style so essentially heroic do not lend themselves readily to singing that requires archness and lightness, the singer's French associations (she spent her girlhood in Paris) enabled her to achieve the "Menuet de l'Exaudet" and "Jeunes Fillettes" with such charm that the audience asked for their repetition. Songs in English included Clarke's "The Blind Ploughman," Fisher's "I Heard a Cry," Taylor's "Time Enough," and Bantok's "A Feast of Lanterns." For an alien, her enunciation was excellent and her vowels, with an exception or two, were free of a foreign twang.

If fault was to be found with singing that contained so much of loftiness and beauty, it was in an occasional tendency to sharp or flat, due perhaps to Mme. Onegin's overlavish expenditure of breath. In enlarging tones of sumptuous richness and the most vital resonance, she seemed at time literally to pump all the air from her lungs. This gave the effect of singing too hard. More of continence both in the matter of tone and of stress in interpretations, would have left an impression of greater poise and a more complete command of her resources.

A new accompanist and an admirable one, Michael Raucheisen, known among artists as a favorite much sought after in Central Europe, gave the singer the most sympathetic support. Additional appearances in a similar capacity no doubt will reveal further his gifts and his artistic personality.

O. T.

Edna Indermaur, Dec. 6

From Buffalo, where she has been identified with that city's musical life, Edna Indermaur, a contralto new to the metropolis, came to New York to give a debut recital Wednesday. She sang tastefully and with the restraint which usually characterizes one whose activities have been largely confined to church work. Her program included some numbers off the beaten track, among them a manuscript arrangement by Kurt Schindler of Porpora's "Venetian Pastoral," with Mr. Schindler assisting. There was a group of songs by Edward Schütt, and Alfredo Casella was represented by his "Soir Païen" and "En Ramant." Rudolph

Horwitz and Heinrich van Eyken were among less familiar names on the list. Miss Indermaur's voice was disclosed as a pleasant, if not an unusual one, and her production relatively smooth and even, if not such as to result in the utmost freedom, particularly with respect to her upper tones.

O. T.

Bessie Worthen Stevens, Dec. 6

An interpretation of songs, sans singing, was given by Bessie Worthen Stevens in the Town Hall on Dec. 6. The program was made up of well known songs and arias in English, read to piano accompaniments played by Edgar Bowman. Miss Stevens possesses a well defined interpretative gift, of a lyric, rather than dramatic tendency. Her reading of "One Fine Day" from "Madama Butterfly" reflected the hope and yearning of Puccini's heroine with fidelity. In some of her lighter numbers and children's poems her work had much charm, "Mother Dear," by Mana Zucca, and "When You Haven't Said Your Prayers," by Paul Bliss, for example. In more emotional or dramatic moods there is a tremolo in her voice that mars her reading. Miss Stevens had the assistance of Zarh Myron Bickford and Vahdah Olcott-Bickford, who played some enjoyable mando-cello and guitar solos and furnished several of the accompaniments.

S. D.

Mieczyslaw Münz, Dec. 7

The second public recital of this season by Mieczyslaw Münz, Polish pianist, in Aeolian Hall on Thursday evening of last week, verified the good impression created by the youthful artist in his former appearance. In Mr. Münz a genuine personality has been disclosed, and if he is not an artist impeccable in matters of execution, he at least in his latest program disclosed so vitalizing a temperament that other considerations are relatively unimportant. Brahms' Sonata in F Minor, Op. 5, with which the recital began, received an impressive performance, in which there was much intensity of utterance, warmth of tone-color and, in moments, most energetic and brilliant virtuosity. Unfortunately in the second number, Beethoven's "Eroica" Variations with Fugue, Op. 35, the artist's most important endowments—a keen rhythmic sense and penchant for the moody—were not demanded, with the result that, save for a few sustained and brilliant pages at the close, the work under his fingers assumed a lilting, Chopinesque manner not in accord with the spirit of classicism. A following group, including two Debussy numbers, Poulenc's "Movements Perpetuels"—which had the typical debonnaire nonchalance of the ultra French school—and Friedman's "Tabatière à Musique," were attractively done, and in the concluding pair of pieces, Chopin's Mazurka in A Minor and the hackneyed Polonaise in A Flat, the artist, though he did not rise to great heights, played very well indeed.

R. M. K.

Ursula Greville, Dec. 7

The first recital in New York of Ursula Greville, a soprano who has achieved wide popularity in London and on the Continent as an interpreter of modern songs, was given in Aeolian Hall on Thursday afternoon of last week. Miss Greville, who is editor of the Sack-

[Continued on page 33]

MIAMI CONSERVATORY

MIAMI, FLA.

ARTIST TEACHERS IN ORGAN, PIANO,
VOICE, VIOLIN, ART, LANGUAGES,
DANCING, DRAMATIC ART

BERTHA FOSTER, Director

INSTITUTE OF MUSICAL ART OF THE CITY OF
FRANK DAMROSCH, DIRECTOR NEW YORK
120 CLAREMONT AVENUE

RENATO

ZANELLI

BARITONE

Metropolitan Opera Co.

Management: CHARLES L. WAGNER
D. F. McSWENEY, Associate Manager
511 FIFTH AVE. NEW YORK

VICTOR

RED

SEAL

RECORDS

EZIO
LABROMO

TENOR

Available for Concerts—Opera—Recitals
Limited Number of Pupils Accepted
Studio: 118 West 73d St., New York
Columbus 9500

"A Symphony Orchestra in Brass"

THE GOLDMAN BAND

EDWIN FRANKO GOLDMAN
Conductor

202 Riverside Drive New York

“One Could Feel the Wave of Delighted Surprise Sweep Over the Great Hall When She Sang the Favorite Aria from ‘Tosca.’”

Return Engagement Springfield, Mass.

Dec. 4, 1922

JJEANNETTE VREELAND, soprano, was the assisting artist. It is difficult to see how a better choice could have been made. Miss Vreeland's clear, flute-like soprano, heard in the fine program that she offered, was a delightful contrast to the male chorus.

ONE could feel the wave of delighted surprise sweep over the great hall after her first appearance when she sang the favorite aria from "Tosca". The only fault with this number, judging by the audience, was that it was too short; one wanted to hear more of that lovely soprano. Continued applause brought only charming acknowledgment from the singer. It is refreshing to find an artist who errs on the side of too few encores rather than too many. Besides the aria, Miss Vreeland sang a group of charming french songs. "L'Heure Silencieuse" was very lovely, as was also "Ilneige", a charming contrast.

The singer has great range: she sings B flat and C with ease, and her low tones, never approaching the contralto in timbre, are rich and full. --Springfield Daily News, Tues., Dec. 5.

Sang the favorite aria "Visi D'Arte", from Puccini's opera "Tosca" in a way which at once got her the favor of the large and appreciative audience. She appeared at the music festival last spring as Sybil in the concert version of "Faust". But the part is a minor one and she was remembered chiefly by her attractive stage appearance. That was not less winning last evening, but in addition she quickly showed herself one of the best of the singers heard at the Orpheus Club concerts for a long time past.

She has an unusual gift for making songs interesting and varied in style. Francis Regal --Springfield Daily Republican, Tues., Dec. 5.

Miss Jeannette Vreeland scored an instantaneous triumph. Charming in appearance and possessing a delightful personality, she established an immediate intimacy with the audience. Those who heard Miss Vreeland sing the small part of Sybil in "Faust" during the May Festival were prepared to hear a lovely voice, but after her singing of the aria from "Tosca" they knew that they had heard a consummate artist. Her voice is of fragile texture, but so easily produced and skilfully colored that she was able to sing the "Vissi D'Arte" with stunning effect.

Later in the evening, she sang a group of songs in French by Aubert, Chabrier, Staub and Bemberg. She sang the odd little "Villanelle des Petits Canards", with bewitching humor, and Staub's "L'Heure Silencieuse" breathed romance. Her diction in all languages was flawless. --Willard M. Clark, Springfield Union, Tues., Dec. 5.

JEANNETTE VREELAND
SOPRANO

Exclusive Management:
WALTER ANDERSON
1452 Broadway, New York

New York Concerts and Recitals

[Continued from page 32]

but, a well known British musical publication, easily demonstrated in this program that she may claim an honorable place among recitalists, if not by virtue of phenomenal vocal powers, by the excellence of her method of singing and by a genuine artistry, temperament and grasp of the emotional content of her numbers. An opening group of old songs included "There Is a Lady," by Ford, dated 1580; "Ingrid's Song," arranged from the Swedish by A. Walter Kramer; a sea chanty, "Billy Boy," arranged by R. R. Terry; a hauntingly beautiful "Willow Song" of the Sixteenth Century, arranged by Dowland, and the Scotch "Charlie Is My Darling," arranged by Jacobson. By way of demonstrating her versatility, the artist gave a pair of totally unlike numbers, bracketed under the caption, "Old and New Technique." These were the aria, "Ah lo so," from Mozart's "Magic Flute," sung with much smoothness and sufficient volume of voice, and a wordless number, "Aurora," by Egon Wellesz, which combined atonal effects and floriture in the true modernist style, and which demonstrated the artist's unusual range of voice. Among modern British composers represented were Percival Garratt, Felix White, whose "Vespers" was a most effective lyric number; Martin Shaw, E. L. Bainton, Maurice Jacobson, Owen Mase, Maurice Besly, Armstrong Gibbs and Miss Greville herself. "Mad Prince" and "Summer Night," by Mr. Gibbs, were perhaps the most admirable songs on the modern list, none of which had been presented before in New York. Kurt Schindler accompanied with his usual skill at the piano. R. M. K.

Daniel Wolf, Dec. 8

In his recital at Aeolian Hall on Friday evening of last week, Daniel Wolf, pianist, who has been heard in the metropolis in other seasons, again showed command of a pleasantly musical tone, technical dexterity and considerable interpretative ability. His program was opened with Mozart's "Pastorale Variée," which he began well, but later subjected to a rather stilted treatment. His tempo in passages of the Beethoven Sonata, Op. 31, No. 3, which followed, was inordinately rapid and the execution had, moreover, a certain perfunctory character. In concluding groups, including two Debussy numbers, Ravel's "Ondine," two Chopin Etudes, the Schumann "Arabesques," Dohnanyi's Rhapsody in F Sharp Minor, Liszt's "Legend of St. Francis" and Saint-Saëns' "Etude en Forme de Valse," this promising performer excelled in the evocation of tone color, with fleetness of touch. The most serious defect of certain numbers was a distortion of the melodic phrase, produced by occasional retarding. R. M. K.

Elena Gerhardt, Dec. 9

Schubert's song cycle, "Der Winterreise," was sung in its entirety at the Town Hall Saturday evening, and by one who has come to be regarded as high priestess in the temple of German lieder. Mme. Gerhardt invested the twenty-four songs with frequent tonal beauty and the most varied and sympathetic art. That not all were on the same level of beauty was as inevitable as the inequalities to be discerned in the numbers themselves. Songs which called for dramatic emphasis or agitated delivery were tonally much less smooth and musical than those which gave the singer opportunity to spin a lovely legato phrase or to linger lovingly over passages which invited to the use of a tender mezza-voce. So nicely did the artist adjust her interpretations that the final group, consisting of "Illusion," "The Guide-Post," "The Wayside Inn," "Courage," "The Mock Suns" and "The Organ Player," came as the climax of the evening. Of the earlier numbers, the opening "Good Night," "Frozen Tears" and "Spring Dreams" were especially notable for beautiful singing. In spite of the measure of contrast which Schubert provided, as between such songs as "The Post" and "The Raven," "The Linden Tree" and "Will o' the Wisp," the cycle can easily become a decrescendo when done with less than the most searching skill. There was no hint of tedium in Mme. Gerhardt's delivery of

it, a delivery that had plan and continuity from the first song to the last, with many wayside details of consummate art to more than offset moments of vocal roughness. Coenraad V. Bos deservedly shared in the applause. His were accompaniments of the highest order. O. T.

Ernest Hutcheson, Dec. 9

The third of Ernest Hutcheson's series of historical recitals devoted to music by the outstanding composers for the piano was an all-Schumann program. But three opus numbers were listed, No. 16, the "Kreisleriana" Fantasy, No. 15, the "Kinderscenen," and No. 13, the Symphonic Etudes. Of these, the last-named has had more than its normal share of attention in the recital halls this season, but the others, though well enough known to every one at all familiar with piano literature, seem to have dropped out of the active repertoire of concert-givers. Mr. Hutcheson's performance of them had the best qualities of his art. There were warmth and tenderness as well as the necessary touch of whimsicality in the tonal pictures of the eccentric chapel-master fashioned by Schumann after E. T. A. Hoffman's literary portrait. Altogether sympathetic, too, were the children's scenes, music, as Mr. Hutcheson stated in his program annotations, "about children rather than for children." There was much of singing beauty in his tone and of gentleness and wistfulness in his turn of phrase. Those who had well-nigh forgotten that "Träumerei" belonged in this set, recaptured something of the pleasure which this number gave them in their earliest acquaintance with it, so lovely in sound and line was Mr. Hutcheson's achievement of its all-too-frequently degraded melody. Of like charm was the final number of the set, "The Poet Speaks." Of the Symphonic Etudes the present reviewer cannot speak, as he was listening to other music in another auditorium when they were played. O. T.

Alfredo Oswald, Dec. 9

Alfredo Oswald, who gave a piano recital in the Town Hall last Saturday afternoon, played a program that was easy for his auditors to comprehend and enjoy. It began with a Prelude and Fugue by Frescobaldi, the sixteenth century organist who suggested our modern key-system, and was linked up with the present through Scarlatti and Beethoven, Sonata Op. 57, with "Deux Pièces Brèves," by Franck, an Etude based on a Brazilian theme and a Scherzo by H. Oswald, two grateful and flashing morceaux, three popular Chopin numbers, and a Rubinstein etude. Mr. Oswald has an ease in his playing that amounts almost to indifference, as though he were impersonally criticizing his own interpretations. He possesses a well rounded tone, with clarity of scales and arpeggios, and a light wrist. Poetically and emotionally he had rather less to offer than in his piano playing, *per se*. S. D.

Anna Meitschik, Dec. 9

Aнна Meitschik, contralto, who sang in the Metropolitan Opera during the 1909-1910 season, was heard in an interesting recital at Carnegie Hall on Saturday night. Her program included Handel's Largo, from "Xerxes," and an aria from "Semele," songs by Rubinstein, Tanieieff, Tcherepnine, Moussorgsky, Schumann, Rimsky-Korsakoff and Glinka, a Hebrew Prayer by Lewandowski, and Lazare Saminsky's setting of "Kol Nidrei." Mme. Meitschik's voice, full in volume and retaining much of its quality, was artistically used, the singer exhibiting pronounced judgment in the art of interpretation, notwithstanding that some of the upper tones were overtaxed. Tcherepnine's Spanish Lullaby furnished a fine example of mezza voce singing, and an effective contrast was found in the dramatic "Winter Travel" of Tanieieff and Moussorgsky's voluble "Hopak." In the Schumann group, "Ich Hab' im Traum Geweinet" was notable for its fervor. Walter Golde was at the piano, and Vladimir Graffman furnished a violin obbligato to "Kol Nidrei." P. J. N.

[Continued on page 37]

BUFFALO RESPONDS TO VISITING STARS

McCormack, Galli-Curci and
Cecil Fanning Heard—
Local Clubs Active

By Frank W. Balch

BUFFALO, N. Y., Dec. 9.—It was a loudly enthusiastic audience which on Thanksgiving Night warmly greeted John McCormack, tenor, presented here by Mrs. Mai Davis Smith. Mr. McCormack thrilled his hearers with compositions of Handel, César Franck, Rogers, Kramer, Schneider, Bantock, Rachmaninoff's "To the Children" and Hughes' arrangement of Irish folk-songs.

In happy mood and fine voice, his high notes came with a clearness that indicated his recent illness had had no detrimental effect. Of course it was the group of Irish folk-songs that appealed most to his 3000 hearers, but all of his numbers were finely interpreted. The Handel numbers, "O, Sleep, Why Dost Thou Leave Me?" and "Enjoy the Sweet Elysian Groves," which opened the recital, were able vehicles to disclose the charm of the tenor's voice. His last group included "Thine Eyes Still Shine," by Edwin Schneider, the very able accompanist, and a warm tribute was paid to both singer and pianist. Rudolph Bochco, violinist, appeared as assisting artist and pleased greatly with "Siciliano," by Francover-Kreisler; "The Lark," by Glinka-Auer, and Wieniawski's Polonaise Brilliante.

The past week was one exceptionally rich in musical events here, McCormack, Galli-Curci, Cecil Fanning, Buffalo Choral Club, Harry Cumpson, lecturer-pianist, and the Buffalo American Artists' Club's musical evening all commanding attention.

Amelita Galli-Curci appeared on Monday, Nov. 27, to an audience that overflowed to stage and aisles. It was easily the largest attendance of the season to date. She was presented under the local management of Genevieve Kraft and Louise Michael.

The soprano was given a most cordial reception and she responded with a program, every number of which delighted her hearers. The purity of tone and range of voice were again manifest. Numerous extra numbers were liberally sprinkled through a most pleasing program, which was made up of works by Donaudy, Storace, Bizet, Meyerbeer, Debussy, Chapi, Gounod, Hadley, Samuels and Bellini. Homer Samuels was the usual efficient accompanist and Manuel Berenguer, flautist, gave his customary fine support.

The Buffalo Choral Club, composed of sixty young women, organized last season, gave its first concert of this year in Twentieth Century Hall on Tuesday, Nov. 28. With William Benboir again directing so well, Cecil Fanning, baritone, as principal soloist, and Mrs. Maxilian Weisberg, soprano, and Isabel Tubbs, harpist, as assisting artists, the concert surpassed in artistic worth those efforts of the club last winter and disclosed the rapidity with which the organization has ascended musically since the concluding concert of its initial season. It was an evening of Wagner and Brahms. The Pilgrims' Chorus from "Tannhäuser," the Spinning Song from "The Flying Dutchman" and the Rhine Maidens' Song from "Götterdämmerung" were the Wagner choral numbers. The Spinning Song was so neatly and attractively presented that it had to be repeated. Brahms' Cradle Song also was a good vehicle for the chorus. Mr. Fanning gave a group of Wagner songs and one by Brahms, with encores for both. His "Minnelied" brought an ovation. His Wagner excerpts were from "Tannhäuser" in English translation. He sang with great musical understanding, clear diction and an appealing quality of tone.

Mrs. Weisberg pleased with Senta's Ballad from "The Flying Dutchman" and an English song as encore. Mr. Benboir was accompanist for Mr. Fanning, Eloise Jacobs for Mrs. Weisberg and Mrs. M. E. Hudson for the choral program.

The Buffalo Chromatic Club achieved further success in its second Saturday afternoon recital on Nov. 25. Helen Garret Mennig, pianist; Herman F. Gawke, bass, and Irene Pettette Studt, soprano, with Mildred Dye as accompanist for Mrs. Studt and William S.

Russian Trio to Give Six Concerts

Eugene Bernstein announces a series of six concerts to be given in New York by the Russian Trio, beginning Dec. 17 and continuing on alternate Sunday afternoons after Jan. 7. They will be held at the homes of Mrs. Simon Frankel, Mrs. Julius Kayser, Mrs. Lionel Straus, Mrs. Randolph Guggenheimer and Mrs. William Ralph Jones.

Damrosch Players Celebrate Thanksgiving Day in Canada

HAMILTON, CAN., Dec. 5.—The players of the New York Symphony spent Thanksgiving Day in this city at a banquet at the Royal Connaught Hotel. Georges Barrère was the toastmaster, and speeches were made by Walter Damrosch, who was the honor guest, Gino Baldini, Ernest La Prade, Rudolf Rissland and René Pollain.

PRINCETON, N. J.

Dec. 9.—Dr. Alexander Russell, organist and director of music at Princeton University, gave the third recital of the fall series on Sunday, Dec. 3, in Proctor Hall, College Graduate Building. The program included the "Suite Gothique," of Boellmann, and the "Rève Angélique," of Rubinstein.

FRANK L. GARDINER.

HUNTINGTON, W. VA.—The music department of the Woman's Club held the first meeting of the season at the studio of Mrs. Helen Tufts-Lauhon. Piano numbers were played by Mrs. Lauhon and Mrs. Aurora Leedom Townsend, and Louis Gilmore, baritone, was guest soloist. Mrs. E. C. Watts is chairman of the department. The Colonial Quartet, composed of Mrs. J. H. Ferguson and Mrs. Helen Tufts-Lauhon, sopranos, and Mrs. Carrie S. Collard and Mrs. H. A. Lawrence, contraltos, with Mrs. E. C. Watts as accompanist, took part in a program given at the celebration of the "Early Settlers" in the Chamber of Commerce building recently and presented a group of old-time songs in costume.

MOSCOW, IDAHO.—Julia Claussen, mezzo-soprano of the Metropolitan Opera, gave an interesting program at the University of Idaho recently. She was particularly successful in her group of German lieder which included Schubert's "Erl-König."

FORT DODGE, IOWA.—Albert Spalding, violinist, was invited by E. H. Williams, president of the Lions' Club of Fort Dodge, to be the guest of honor at a special luncheon on the occasion of his recital there on Nov. 24. This was Mr. Spalding's first appearance in Fort Dodge.

SAVANNAH, GA.—The Savannah Music Teachers' Association is showing marked activity. Meetings are held monthly, at which practical subjects are discussed. At the November meeting the subject was "Color Music," introduced by Mr. Chassey.

Jarret for Mr. Gawke, all Buffalo musicians, contributed the program. Mrs. Studt, making her initial appearance before the club, sang a group of French songs with much charm and in very good voice. Mr. Gawke, always a great local favorite, had to give encores after his aria from "Simon Boccanegra" and a group of songs by Fleiger, Dunn and Ernest Leo. Mrs. Mennig played Cadman's Sonata in A, a Schumann Nocturne and a Liszt piece with fine and well developed musicianship.

A deeply interested audience heard the first of a series of six lectures on "Development of the Sonata" by Harry Cumpson, local pianist, in Musical Insti-

Matzenauer to Give New York Recital

Margaret Matzenauer, contralto of the Metropolitan Opera, will give her first New York recital in three years in Carnegie Hall, on Jan. 17. She will present a program composed largely of "request" numbers, including Debussy's "La Chevelure" and Gretchaninoff's "Steppe." There will also be several new songs by Frank La Forge.

IOWA CITY, IOWA

Dec. 9.—Francis Macmillen, violinist, gave the second program in the University Artists' Course. He played to a large and appreciative audience. The vested choir of the First English Lutheran Church, Mrs. J. Harry Winstrom, leader, gave a concert at which parts of Haydn's "Creation" and Gaul's "Holy City" were sung. Mrs. C. Rollin Sherck played the organ. Walter I. Pratt is giving a series of organ recitals at his home. The first presented a program of Bach's Preludes and Fugues; the second, Mendelssohn's Sonatas, and the third will be devoted to Italian organ music.

WATERLOO, IOWA

Dec. 9.—A cantata, "Israel out of Egypt," by Kenneth E. Runkel, organist and choirmaster at Grace M. E. Church, had a first performance at a recent Sunday evening service. The soloists were Mrs. Bertha Gordon; Victor Zellhoefer, tenor, and Leslie Wilharm, bass, who assisted a chorus of sixty singers. The accompaniments were played by the composer at the organ; Faye Kober, Ida Schultz, Maxine Horner, Josephine Lumry and Janet Little, pianists, and Russell Stevens, tympani. At the same concert two compositions by Albert Scholin, choir leader at the First M. E. Church, were played as organ solos. A chorus of sixty children was heard in two numbers. The program was broadcast by radio.

BELLE CALDWELL.

HARTFORD, CONN.

Dec. 9.—Amelita Galli-Curci sang at the State Armory on Nov. 29 to an audience estimated at 4000 which received her enthusiastically. Homer Samuels was the accompanist. The concert was under the management of George Kelly. Robert H. Prutting appeared the evening before in the first of a series of piano recitals to be given at the Theological Seminary where he is an instructor. He was assisted by Isabel Tree, soprano.

BURTON CORNWALL.

BETHLEHEM, PA.—Caroline Trump, soprano, was the soloist at the Charter dinner of the Lions' Club, given recently at the Hotel Bethlehem.

tute Hall on Saturday, Nov. 25. This lecture series is but one of several ambitious plans of the faculty of the Musical Institute for Education in Buffalo. Mozart's D Major Sonata was chosen for discussion in the first lecture. Arrangements have been completed for a second series of lecture-recitals by Mr. Cumpson and Charles Schilsky under the title of "Piano and Violin Sonata Evenings."

A third series of lectures, equally as entertaining and instructive, is that of Angelo M. Read, lecturer, and R. Leon Trick, pianist, the second number of which was scheduled for Saturday, Dec. 3, at the Buffalo Conservatory. The lectures are free to the public.

MADISON, WIS.—Mrs. Clara Falk Murphy presented her pupil, Mrs. Taylor Frye, in a piano recital recently. Mrs. Frye played a difficult program, including Grieg's Sonata, Op. 7.

G. M. CURCI

(Graduate of Royal Academy, Santa Cecilia, Rome)

Vocal Teacher and Coach

(Special Rates to Teachers)
Address Secretary, Studio:
25 West 86th St., New York
Phone 8107 Schuyler
Consultation by Appointment

Messrs. Paterson Sons and Co., Ltd.

MUSIC PUBLISHERS

Glasgow, Edinburgh and London
Announce the opening of An American Agency at
110 East 31st St., New York City
Phone Madison Square 6915

GLENN MORRIS STARK

Vocal Instructor—Opera Coach

Method Now Being Introduced in
Studios Throughout United States
Studio: 816 Carnegie Hall, New York
Circle 1350

ROBERT

ORGANIST—CONDUCTOR—PIANIST
Now in New York
Formerly Asst. Conductor to Willem Mengelberg
and Organist Concertgebouw, Amsterdam, Holland
Available for Concerts, Recitals
Limited number of pupils accepted.
Studio: 351 W. 57th St., New York
Phone Circle 9185

Conal O'C. Quirke

Teacher of Voice

54 West 82nd Street, New York
Phone 5880 Schuyler

Chev. F. F. CORRADETTI

Voice Culture

Italian Bel Canto Method Endorsed by
CARUSO, POLACCO, MORANZONI, BORI,
AMATO, STRACCIARI, SODERO, etc.
314 West 72d Street
New York
Columbus 8852
Columbus 8841

Prof. M. V. DURMASHKIN

Italian Method of Voice Placement
Solfeggio, Theory and Practical Training
Opera Coaching in Italian, English,
Russian
Studio:
3810 BROADWAY, NEW YORK
Wadsworth 7810



CAMERON McLEAN

CELEBRATED SCOTTISH BARITONE
Programme—Scottish Classical Folk Songs and English Ballads
ALSO Concert Programme of "SACRED MUSIC"
for church organizations.
Mgt. W. H. C. Burnett, 626 Ford Bldg.
DETROIT, MICH.

MISS

ELIZABETH QUAILE

Studio:
225 West End Ave
New York City

Assistant to

Harold Bauer



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director BALTIMORE, MD.
The oldest and most noted Conservatory in the Country
Circulars mailed

ELIZABETH BONNER

CONTRALTO

Concert Management Arthur Judson

Fisk Building
New York

Pennsylvania Building
Philadelphia

Dependence Upon Teachers Dwarfs Artistic Possibilities, Says Singer

THAT independence of thought and action may be made a valuable asset of the young singer and become one of the chief pillars of an artistic career is claimed by Barbara Maurel, mezzo-soprano, as a result of her appearances in Europe and America. For while she agrees that teachers are necessary, the student, she says, must have ability to think for herself and work out details of her art. It is the fault of young artists to depend entirely too much upon teachers, she asserts.

"Too much teaching is apt to confuse the subjects of art and technique in the mind of the young artist," said Miss Maurel. "I do not mean to belittle the work of the competent teacher, but I believe that the average student would develop much more rapidly and retain more of his own individuality if he would study more by himself. This does not mean that he should do without a teacher entirely, but he must keep his mind free and not be carried away with the teacher and everything he says. He must learn to discern that which is best for his progress. The value of technique cannot be minimized. It must be thoroughly mastered in order that the singer may give expression to the artistic impulse of his



Barbara Maurel, Mezzo-Soprano

nature. And unless his technique is correct, he may be sure the natural bloom of his voice will soon vanish. Hence the singer should study with the utmost care, for when the natural quality is gone from the voice, its real beauty is also lacking."

In the course of her study on two continents, Miss Maurel says her chief difficulty has been to keep what nature gave her. Before she had studied at all, the quality of her voice appealed to Oscar Hammerstein, who made her a member of his Philadelphia company. Following a number of appearances in small parts, she went to Europe to study, returning later to New York, where she continued her studies. But the "natural" quality in her voice that Mr. Hammerstein liked has been maintained, she says, at the cost of constant vigilance on her own part and by a process of elimination rather than by adopting all the various methods that have been recommended.

"In music, as in any other field of endeavor," continued Miss Maurel, "the doctrine of the survival of the fittest holds good. To-day it is doubly hard for

the aspiring artist to 'arrive,' for the reason that he must exhibit a higher degree of versatility than in the past and because of the fact that we are living in an age that is decidedly commercial. We pride ourselves upon our becoming a musical nation, but as a matter of fact, unless the student has great talent and plenty of money, it is almost impossible for him to succeed. And because of his necessary emotional nature he shrinks from the struggle which he knows he must make."

Miss Maurel spent several months in Europe last summer and gave a number of concerts, notably one in Wigmore Hall, London. The cordiality with which she was greeted by the critics would suggest that she has not lost the "natural" quality in her voice which was her prized possession in the beginning. Since returning to America, she has appeared in Aeolian Hall with signal success and will be heard in an extensive concert tour under the direction of the Wolfsohn Musical Bureau, under whose management she has lately gone.

HAL CRAIN.

STAMFORD, CONN.

Dec. 11.—Jeanne Laval, contralto, appeared before the Schubert Club on Nov. 23 and was greeted by a large audience on her return to this city. Her program consisted of "Il est doux," from Massenet's "Hérodiade," old Italian songs, German lieder, and an English group, to which she added several encores. George Stewart McManus was accompanist.

J. W. COCHRAN.

APPLETON, WIS.—Weekly student recitals have been started by the Lawrence Conservatory. An attractive program of vocal and piano numbers was given by voice students of Dean Carl Waterman and piano students of Gladys Ives Brainard and Ludolph Arens. The first concert by members of the faculty was given by Frank A. Taber, organist, and Marion Ramsay Waterman, soprano. Mr. Taber played H. J. Stewart's sonata, "The Chambered Nautilus," and numbers by Franck, Hofmann, Rimsky-Korsakoff and Rogers. Mrs. Waterman sang two groups of modern songs.

BANGOR, ME.—Carrie B. Adams' cantata, "Praise and Thanksgiving" was presented before a large audience in the First Baptist Church under the leadership of Francis S. Bernauer. The soloists were Flora Belle Smith, Carrie O. Newman, Mrs. Francis Carter, C. D. McCready, Walter H. Mills, and Leon S. Pond.

WINSTON-SALEM, N. C.—The combined choirs of the First Baptist and Brown Memorial Churches gave a service, "The Life of Christ in Song," at the Auditorium Theater under the baton of William Breach. The soloists were Jessie Lupo, Mrs. Reece, Mrs. LeGrand, Mrs. F. J. Andrews and Jasper Dean, and Ruth Duncan, Edward Cullom and Paul Lupo were the accompanists.

LAFAYETTE, IND.—At a meeting of the West Lafayette Monthly Musical Society, at the home of Mrs. Alpha Kenna, a Mendelssohn program was given by members of the society. Bertha Pearce, soprano, and Una Dell Berry, contralto, sang "I Waited for the Lord"; Mable Duryea, soprano, and Vera May Lee, contralto, sang "Autumn," and Mrs. Ries, pianist, also contributed to the program. Edward Frank has opened a vocal studio.

GIVE AMERICAN PROGRAM

Muncie Club Features Native Works—Conservatory in New Home

MUNCIE, IND., Dec. 9.—An unusually interesting program of American music was given recently by the Matinée Musicale Club. Mrs. W. C. Stevens gave a talk on native composers; Gladys Higgs, pianist, played numbers by MacDowell, and the vocal soloists were Helen Foreman, in "The Great Awakening," by A. Walter Kramer and "The Swallow," by Arthur Foote, and Mrs. Alfred Kilgore in "Do Not Go, My Love" by Richard Hageman; "The Bird" by Dwight Fiske, and "A Nocturne" by Frank La Forge. A trio for women's voices, "Gateway of Ispahan" by Arthur Foote was sung by Mrs. Florence Tyler, Clarena Hunter and Mrs. H. O. Lanning.

A recital by four members of the faculty, Ellen Gates, soprano; Nina Mitchell, pianist; Ward Ellison, violinist, and Fred Jeffrey, tenor, followed by a reception, marked the formal opening of the new home of the Muncie Conservatory of Music on Nov. 14. The first students' recital, open to the public, was given on Nov. 23.

The annual program for the benefit of the Free Kindergarten was given at the Hotel Roberts, under the leadership of Mrs. E. Kinney Miller and Mrs. Joseph Meredith, on Nov. 22. A children's program, was given by Mrs. Marshall M. Day, pianist; Mrs. Alice Lucas, contralto, and Mrs. Howard Cecil, soprano. Harp solos by Alice Singer, a pupil of Mildred Dilling and Mme. Renée in Paris, were a feature of the program. Mayme Cecile Kennedy closed the attractive program with two readings, with harp accompaniments by Miss Singer.

MRS. DANIEL N. DAVIS.

SAVANNAH, GA.—"Ancient Music" was the subject of a talk by Miss Orcutt before the music department of the Huntington Club, and a program was given by Minnie Baggs and Mrs. Comer, contraltos; Minnie Wood, pianist, and Mrs. Hanks and Emma Coburn, accompanists. The Philharmonic Club, conducted this season by Miss Coburn, is manifesting excellent progress. Leslie Jacobs, organist of the First Baptist Church, was heard in a recent recital.

New York, Dec. 11, 1922.

2. AT the time Tilla Gemunder gave her New York recital last season the press critics said some mighty good things of her singing—and the gentlemen of the press do not give praise unless it is earned. She is a singer who knows how—and then does it. She has taken sufficient time to become well trained before offering her services to the public, and the public has been quick to realize and appreciate it. . . .

W. C. D.
(To Be Continued)

MARGOT HAYES
Contralto
Management
HARRY and ARTHUR CULBERTSON
Aeolian Hall
New York
4832 Dorchester
Ave., Chicago
NEW YORK-CHICAGO

© Kheel, M.

A BIG SUCCESS

Maurice Rosenfeld in the Chicago Daily News.

WHAT THE CRITICS SAID ABOUT THE SONG RECITAL OF

MARIE SIDENIUS
ZENDT

THE PLAYHOUSE, CHICAGO, SUNDAY, NOV. 26, 1922

Songs in French and English were notable for the quality of voice. This soprano is unusual for softness and warmth. Its production takes the tone wherever it is directed. . . . The tone itself speaks compliments to the woman's own nature, which are not to be surpassed on the American concert stage.

Eugene Stinson in the Chicago Daily Journal.

Mrs. Zendt has the gift for singing songs. Her voice is by nature of a sympathetic quality which lends itself to song, and she has the instinctive feeling for the art. The words mean something to her and she gives them expression with a directness that is grateful.

Karleton Hackett in the Chicago Evening Post.

The talented singer was successful with the public.

Herman Devries in Chicago Evening American.

Presented French songs with exquisite tone, refined lyric expression and with imagination in the interpretation of the text. Sang with artistic perception of their requirements and made a big success with her audience. It is a genuine pleasure to hear this soprano.

Maurice Rosenfeld in Chicago Daily News.

Began her recital with a Bach number so little known it was sung from manuscript. . . . Mrs. Zendt's mellow voice and excellent musicianship made an attractive display.

Edward Moore in the Chicago Tribune.

CHARLES DALMORES

CELEBRATED OPERATIC TENOR

For many years leading tenor with Chicago Opera Association; Paris Opera; Manhattan Opera House, N. Y.; Royal Opera, Covent Garden, London; Vienna Imperial; Berlin, Bayreuth and Brussels Royal Opera

HAS OPENED A STUDIO IN KIMBALL HALL, CHICAGO,
EVERY ART NECESSARY FOR THE CONCERT AND OPERATIC
STAGE TAUGHT.

Voice Placement—Coaching—Acting—Mise En Scene, etc.
For further information, address

Secretary, CHARLES DALMORES STUDIOS

906 Kimball Hall, Chicago, 'Phone Harrison 4990



Photo by Matzene

MUSICAL AMERICA



Subscribe Through Your Local
Correspondent

\$3 a Year in U. S.

American Novelty and Two Schönberg Adaptations of Bach Preludes in New York's Orchestral Week

[Continued from page 1]

Namara and City Symphony

City Symphony, Dirk Foch, conductor; Marguerite Namara, soprano, soloist; Carnegie Hall, Dec. 4, evening. The program:

Symphonia Fantasia, "Francesca da Rimini" Tchaikovsky
"Voi che Sapete".....Mozart
"Un Rêve".....Grieg
Gavotte from "Manon".....Massenet
Marguerite Namara
Italian Serenade.....Hugo Wolf
"Tod und Verklärung".....Strauss

Mr. Foch let loose his full battery of sound in the Tchaikovsky number, apparently under the impression that it was Milton's Pandemonium and not Dante's windy spaces that he was depicting, but as the Francesca episode takes place in Hell, there was ample justification for raising it. The Italian Serenade was more or less amorphous and lacked nicety of cohesion, but the "Death and Transfiguration" was well played and held one's interest absorbingly in spite of some loose ends here and there. The arias were very well accompanied.

Mme Namara has seldom sung better and her voice sounded very beautiful. There was a lack of repose in the Mozart number that detracted a trifle from its spirit, but Grieg's "Un Rêve" was exquisitely sung and the "Manon" light and charming. She was recalled many times.

A word concerning the "translation" of "Voi che Sapete" printed on the program, may not be out of place. Whoever is responsible for these notes, might do well to take a glance at the original before publishing pastoral verses about moons and mountains and bright stars as a transaction of an original song of a lad sick with love and enquiring from experts what is the matter with him.

J. A. H.

Paderewski Plays the "Emperor"

New York Symphony, Walter Damrosch, conductor; Ignace J. Paderewski, pianist, soloist; Carnegie Hall, Dec. 7, afternoon. The program:

Symphony, No. 5.....Tchaikovsky
Concerto No. 5 in E Flat.....Beethoven
Mr. Paderewski

A singularly mellow and a refreshingly musical performance of the "Emperor" concerto was that with which Mr. Paderewski signalized his first re-appearance in his old rôle as soloist with symphonic organizations. His tone, utterly free from that forcing in the quest of heroic resonance which was not absent from his recent recital, was a thing of magical beauty, but even more gratifying was the pianist's inerrable sense of proportion, in his flawless adjustment of his own utterance to that of the ensemble.

The "Emperor" is not a concerto for display, though some pianists make it so. There was nothing of gasconade in the Pole's easy achievement of its many difficulties. There was glow, but not glitter. Here and there was a finger

slip, and it was again noted that the pianist's trill was somewhat weighty and stiff, but such details were of no consequence, the proclamation being that of a musical giant rather than a finger-perfect virtuoso. The orchestra contributed in no small way to maintaining the high level of the performance.

Contrary to the custom at such concerts, Mr. Paderewski returned to the platform and played three additional numbers, while Mr. Damrosch and his hundred players listened as a supplementary audience. All were of Chopin—the A Flat Prelude, the B Flat Minor Mazurka and the C Sharp Minor Scherzo. Perhaps he has played them in the past with more of caress, but they were of the most varied nuance, with not a little of that morbidezza the greatest of Chopin players have expressed. An excess of power was manifest in parts of the Scherzo, the one departure of the afternoon from continence in tonal dynamics. The audience, needless to say, was thoroughly excited by this supplementary program.

The Symphony was played clearly and euphoniously, serving as a sort of prelude for what was to follow. The curtain, so to speak, only rose when Mr. Paderewski came out on the platform. As at his recital, the audience stood up to greet him.

O. T.

The Friday Repetition

Friday's New York Symphony concert brought a repetition of the "Tchaikovsky Symphony and the Beethoven Concerto, with four added numbers played by Mr. Paderewski alone. They comprised a Schubert Impromptu, a Chopin Mazurka, the last movement of Beethoven's Sonata, Op. 57, and Mendelssohn's Spinning Song. The Sonata was a turgid mass of sound; but the other numbers revealed Mr. Paderewski at the height of his art, with his fingers in perfect obedience to poetic feeling and grace that are unique.

B. H.

Bach, à la Schönberg

The New York Philharmonic, Josef Stransky, conductor; Bronislaw Huberman, violinist, soloist; Carnegie Hall, Dec. 7, evening. The program:

Symphony in B Minor ("Unfinished").....Schubert
Two Choral Preludes.....Bach-Schönberg
Concerto for Violin.....Brahms
Mr. Huberman
Prelude to "Die Meistersinger".....Wagner

Those who expected to hear Bach distorted in some wildly futuristic manner when Mr. Stransky and his men began the first of the two Schönbergian transcriptions were disappointed, perhaps agreeably so. Instead of an outraged Bach, they found one strangely sobered, his vigor diminished, his sincerity lessened. His were the outlines, Schönberg's the coloring. It was as if some talented school boy had found two vivid etchings and had hand-colored them with his box of crayons.

This was the first performance any-

where of the transcriptions. They came into being as the result of a suggestion made by Mr. Stransky to Schönberg, when the two met in Vienna last summer, that he orchestrate some of Bach's organ music. The suggestion took root, and it was with no reckless hand that the erstwhile prophet of atonality applied his gifts in scoring to "Smücke dich, O Liebe Seele" and "Komm, Gott, Schöpfer, heiliger Geist." Indeed, it is not difficult to conceive that he brought to his task the reverence the program annotator attributes to him. The results, as Mr. Stransky published them, were euphonious, if sometimes frail and somewhat lacking in conviction. The performance of the works, too, had in it a suggestion of tentativeness and incertitude.

Mr. Huberman played the violin concerto with his accustomed art, singing the cantilena of the slow movement with pure and serene tone, but digging rather harshly into the strings in some more agitated passages. A broken string, which compelled a second start, in no way affected the poise of his performance. The Schubert Symphony, as stated on the program, was played in commemoration of the 125th anniversary of the composer's birth and of the centenary of the composition of the symphony. It received an average performance, and was greeted with protracted applause.

O. T.

The same program was repeated Friday afternoon save that the soloist was Hans Kindler, cellist, who played the Lalo Concerto. Mr. Kindler gave a brilliant performance of this grateful work. He disclosed a full, rich tone and an impeccable technique, and there were times when his playing rose to emotional heights. He gave a delicate and scintillating performance of the second movement.

S. D.

A Paris-Made American Novelty

The New York Symphony, Walter Damrosch, conductor; Frieda Hempel, soprano, soloist; Carnegie Hall, Dec. 10, afternoon. The program:

Overture, "Der Freischütz".....Weber
Air, "Leise, Leise," from "Der Freischütz".....Weber
Mme. Hempel
Suite, "Dame Libellule".....Blair Fairchild
(First time in New York)
Variations on a Theme by Haydn.....Brahms
Soprano airs:
"Batti, Batti" from "Don Giovanni".....Mozart
Cradle Song.....Humperdinck
"Saper Vorreste," from "The Masked Ball".....Verdi
Mme. Hempel
Overture, "Le Roi d'Ys".....Lalo

Although the program listed the American novelty of this program as a suite, it was played without interruption or divisions and came to the ears of those in Sunday's audience as a work somewhat similar to Debussy's "Afternoon of a Faun," utterly different as is the subject matter.

Mr. Fairchild has written euphoniously and well, in the French impressionistic idiom, but a symphony concert is not the place for a fair appraisal of such music. It was intended to accompany the mimetics of a ballet concerned with the adventures of insects and reptiles, with a heart-breaker in the form of a dragonfly playing havoc in the lives of a toad, a lizard and a beetle. It begins with a buzzing of bees and ends with the flutter of a butterfly. These and other effects are cleverly contrived, but they will scarcely stand on their own feet as music of the concert hall without the visual program of which they are but a corollary. Mr. Damrosch's arrangement seemed over long for material which had no more important or distinctly individual message to give, but there was a deftness in Mr. Fairchild's workmanship that predisposed the listener in favor of any future work that may come from his Paris (or New York) atelier.

The audience plainly found its keenest pleasure in the singing of Mme. Hempel, which had its customary charm, a charm of personality and appearance as well as of song. Her production on Sunday was not the most effortless or the most velvety she has given us, but it retained qualities of exceptional lyric art. The "Batti, Batti" air especially was one to give delight in these times of little Mozart and that little seldom well sung.

The orchestra played very well, in-

deed, under Mr. Damrosch throughout the afternoon. He gave the novelty an altogether admirable presentation.

O. T.

Philharmonic Honors Franck

The New York Philharmonic, Josef Stransky, conductor; Bronislaw Huberman, violinist, soloist; Carnegie Hall, Dec. 10, afternoon. The program:

Symphony in D Minor.....César Franck
Concerto for Violin in D, Op. 35.....Tchaikovsky
Mr. Huberman
Tone-Poem, "Death and Transfiguration".....Strauss

A note on the program of the Philharmonic Society's concert of last Sunday afternoon announced that the performance of César Franck's only symphony, which opened the concert, was given in commemoration of the centenary of the Belgian musician's birth, which occurred one hundred years previously, to the day. The circumstance was a happy one, for at this concert the Stranskyan cohorts seemed in unusually good fettle for the performance of this noble work. Mellow sonority welled from the orchestra in unaccustomed degree; the enunciation of the leading themes in the first section was superbly achieved, and the following Allegretto and the concluding movement called forth the organization's best efforts. At the close the conductor was recalled, and summoned his men to their feet.

The soloist was Bronislaw Huberman, who in the Tchaikovsky violin concerto gave a mettlesome and dexterous performance, evoking a full and generally superior tone, save perhaps in moments of whirlwind passage work and staccato bowing. Mr. Huberman has increased in artistic stature, if one may judge from this performance. The program closed with the "Death and Transfiguration" tone-poem of Strauss, the moods of which were well limned by the orchestra.

R. M. K.

The Week of Opera at the Metropolitan

[Continued from page 6]

heard the third performance this season of "Traviata" at the Metropolitan, given Saturday evening. Vocally she divided honors with Beniamino Gigli as *Alfredo* and Giuseppe de Luca as the elder *Geronte*. The cast otherwise was as at previous performances of the work. Giuseppe Bamboschek conducted in the place of Roberto Moranzoni, to whom "Traviata" has been entrusted in the past representations.

B. B.

"Butterfly" in Brooklyn

Puccini's "Madama Butterfly" was sung by the Metropolitan forces in the Brooklyn Academy last Saturday. With the exception of *Pinkerton*, the cast was the same as that heard in New York the previous week. On this occasion Mario Chamlee sang the tenor rôle. Florence Easton brought a wealth of beauty of voice and fine dramatic ability to the part of *Cio-Cio-San*. Mr. Chamlee was an agreeable *Pinkerton*, and, with Mme. Easton, sang the duet at the close of the first act with brilliancy. Antonio Scotti gave his usual excellent performance of the *Consul*. The remaining rôles were sung by Flora Perini, Cecil Arden, Giordano Paltrinieri, Pietro Audisio, William Gustafson, Paolo Quintina and Vincenzo Reschiglian. The orchestra played excellently under the bâton of Mr. Moranzoni.

S. D.

Three Operatic Scenes

The second act of "Trovatore," the sextet scene in "Lucia di Lammermoor," and the kermesse scene from "Faust" comprised the program conducted by Giuseppe Bamboschek on Sunday night. Among the features of the "Trovatore" music were Jeanne Gordon's singing of "Stride la Vampa," Renato Zanelli's interpretation of "Il Balen," and the well-balanced ensemble of the chorus. Great applause, of course, followed the "Lucia" sextet, sung by Queena Mario, Grace Anthony, Orville Harold, Mr. Zanelli, Italo Picchi, and Giordano Paltrinieri. There was much enthusiasm also over Léon Rothier's delivery of the "Calf of Gold" aria in the kermesse scene, and Edmund Burke was freely applauded for his singing of *Valentin's* aria.

P. J. N.

SUZANNE KEENER

Maurice Halperson, one of the ablest and most exacting New York music critics, after hearing Miss Keener at the Metropolitan Opera House on the evening of November 26th, wrote the following opinion:

The public's efforts to break the ironclad "no encore" rule were never so frantic as after Miss Suzanne Keener had sung the "Caronome" aria from Verdi's "Rigoletto" IN A MOST BRILLIANT MANNER. The singer had to appear time and again before the audience. Miss Keener, a charming personality, POSSESSES AN EXPRESSIVE HIGH COLORATURA SOPRANO VOICE WHICH IS SPLENDIDLY TRAINED AND USED WITH EXQUISITE TASTE AND EFFECT. Her art of bel canto and coloratura which invited high praise already last year, must now be considered extraordinary. There can be no doubt that the young singer has a brilliant career before her.

—"New York Staatszeitung" of Monday, November 27, 1922.

Management R. E. JOHNSTON

1451 Broadway, New York

New York Concerts and Recitals

[Continued from page 33]

Marguerite Namara, Dec. 10

Marguerite Namara, soprano, assisted by John Barclay, baritone, and Armand Vecsey's orchestra, was heard in concert at the Princess Theater on the evening of Dec. 10. Mme. Namara presented a rather short program, but sang all her numbers with artistic finesse and tonal beauty. In her first group the best work was done in Rubinstein's "Der Traum," a graceful piece of singing, and in Debussy's somewhat threadbare air of *Lia*, from "L'Enfant Prodigue," but the audience liked better Hageman's "At the Well." In the second group of old songs, "The Slighted Swain," an Old English Gavotte, was charmingly sung. The group ended with "La ci Darem," from

"Don Giovanni," sung with Mr. Barclay. The final number of the concert was the first scene of Act II of "Thais," done with costume and action by Mme. Namara and Mr. Barclay. Mme. Namara, in appearance, was the most Greek *Thais* New York has seen, and both her singing and acting were of high interest. The "Mirror Song" was done so well that it was a matter of regret that she cut a great deal of it. Throughout the evening her voice was of great beauty and her interpretations artistic. Mr. Barclay's fine voice and impeccable production were a real joy, and he made an impressive *Athanael*. The orchestral numbers, well conducted by Mr. Vecsey, included "L'Isola Disabitata," by Haydn, announced as the first performance in America; Debussy's "Clair de Lune," Liszt's "Liebestraum" and Rachmaninoff's G Minor Prelude.

J. A. H.

NEWBURGH DAILY NEWS

'ELIJAH' IS SUNG BY CHORAL UNION

Mendelssohn's Oratorio Is Offered in Academy

BRILLIANT SOLOISTS

Harold Land Carries Off Honors of the Evening In the Leading Role

Mendelssohn's intensely dramatic oratorio, "Elijah," was enthusiastically received by a good-sized audience in the Academy of Music last evening, when it was presented under Dr. Ion A. Jackson by the Newburgh Choral Union with snap and fervor. A brilliant quartet assisted ably by a well-balanced chorus of 75 voices interpreted the two-part ensemble.

Land a Wonderful Elijah

Honors of the evening go to Harold Land, a baritone, to whom was entrusted the interpretation of the part of Elijah. Equally brilliant in the upper range as in the lower, Mr. Land brought out the most of the many solo portions in the oratorio. Spellbound, this vocalist held his hearers with his rendition of the solo beginning "It is enough, O Lord; now take away my life." Dicie Howell and Rose Bryant appeared in the soprano and contralto parts respectively, with Bechtel Alcock in the tenor role.

Personal Address:

GREEN GABLES
Yonkers, N. Y.

Management: ANTONIA SAWYER, Inc.
Aeolian Hall, New York

Mischa Elman, Dec. 10

A program which might have served as a reproach to those artists who tend to "popularize" their programs unduly was presented by Mischa Elman at the Hippodrome last Sunday evening. A Bach Partita in arrangement by Nachez, which opened the list, served eminently to show the fine tone of the violinist, but the delicacy of its melodic design was lost in so vast an auditorium as the Hippodrome. In Beethoven's "Kreutzer" Sonata the artist had the assistance at the piano of Liza Elman, his sister. The violinist's performance was a finely poised one, technically most competent and distinguished by clarity and accuracy of intonation. Miss Elman showed much skill in her contribution to the sonata and shared deservedly in the applause. Josef Bonime was a discerning accompanist.

R. M. K.

John McCormack, Dec. 10

Making his farewell appearance in New York until October of next year, John McCormack appeared in the Hippodrome on the afternoon of Dec. 10, assisted by Rudolph Bocheo, violinist, and Edwin Schneider, accompanist. The audience overflowed onto the stage to an extent of 700, and it is said that several thousand were turned away from the door. Mr. McCormack opened his program with a recitative and aria from Handel's "Samson," an unimpressive piece but calculated to show off the tenor's coloratura. In the second group, "O, Cease Thy Singing," by Rachmaninoff, was the most impressive number. The most interesting singing was, of course, the Irish songs, in which the singer's extraordinarily clear diction added much to the effect.

The audience stayed long after the end of the concert to applaud and shout its good-byes.

J. A. H.

Carl Schaiovitz, Dec. 10

A large audience attended the recital of Carl Schaiovitz, a young Roumanian violinist, who made his first American appearance at Town Hall Sunday evening. He played Vieuxtemps' Concerto in D Minor with force and vigor but with little individuality of style. He displayed a skillful and smooth finger technique at times, but his intonation was often at fault. His tone was vibrant and full of warmth, and on the G string powerful. Mr. Schaiovitz opened the program with Tartini's Sonata in G Minor, followed by Desplantes-Nachez' "Intrada," Francoeur-Kreisler's "Sicilienne and Rigaud," Martini-Kreisler's Andantino, and Sarasate's "Caprice Basque." He was greeted warmly and was recalled many times. Accompaniments were played by Harry Anik.

H. F. S.

Harpist, Dancer and Pianist Appear at National Theater

Mildred Dilling, harpist, appeared in her first concert of the season in New York with Grace Cristie, dancer, and Martha Baird, pianist, as the National Theater on Sunday evening. Miss Dilling's tone seems to grow in warmth and her technique is facile and flawless. The rhythmic quality of Tournier's "Féerie" was finely brought out, and a Danza Española by Granados was a sprightly expression of the possibilities of the harp.

Miss Cristie brought a wealth of grace and expressiveness to the interpretation of her lyric dance-dramas. "The Water Lily" to music by MacDowell, was an ethereal portrayal, and the "Cavalry Charge" was a brisk and buoyant number. Four dances done with Benda masks met with vociferous approval of the audience, and a group of Negro spirituals danced to music by Burleigh, revealed the versatility of Miss Cristie's art. Martha Baird furnished the accompaniments and was heard in two solo groups.

R. E.

Violinist and Singer in Joint Recital at the Plaza

Ruth Kemper, violinist, and Regina Kahl, soprano, gave a joint recital at the Plaza on Tuesday evening, when they presented a program of fourteen numbers and several extras, before a very cordial audience. Miss Kemper, a violinist of distinctive gifts, played a Sonata by Mondonville, the first movement of Lao's "Symphonie Espagnole," Sarasate's Zapateado, a transcription of Kramer's "Song Without Words," a Powell arrangement of a Sibelius Musette, and Gertrude Ross' harmonization of a Spanish Californian folk-song, "Un pajarito," all with good tone, poise and skill. Miss Kahl's numbers included the Air of *Lia* from "L'Enfant Prodigue," "Romance" by Debussy, Paladilhe's "Psyche," "Vissi d'Arte" from "Tosca" and songs by Jean Dumayne, Ward Stephens, Kurt Schindler and Rachmaninoff. Accompanists were Irene Gruenberg for Miss Kemper and Ned Hart for Miss Kahl.

M. J.

American Music Guild Gives Second Concert

The second concert of the season of the American Music Guild was given in the Fifty-eighth Street Branch of the New York Public Library on the evening of Dec. 6. The feature of the program was Blair Fairchild's Sonata for Violin and Piano, Op. 2, played by Sascha Jacobson and Irene Schwarcz Jacobi. The other numbers on the program were Choral Variations and Fugue for Two Pianos by Charles Haubiel, played by the composer and Leopold Damrosch Mannes; a group of four songs by Marion Bauer, sung by Doria Fernanda; violin numbers by Marion Bauer, Edwin Grasse and Albert Stoessel, played by Ruth Kemper, and two numbers for clarinet and piano by Chalmers Clifton, played by Gustave Langenus and the composer.

M
E

ÉLIZE BERRY-NOWELL

Dramatic Soprano

M
I
S

RUTH PEARCY

Contralto

Voice Production—Coaching—Repertoire

STUDIOS

220 West 98th Street, New York City

'Phone Riverside 6313

The Greatest Teacher—The Greatest Critic

The

HOMOPHONE

The Perfect Home Recording Instrument. For students and artists, the Homophone is of inestimable value. Can be attached to any phonograph.

For Sale by: Central Talking Machine Shop, Cool and Schaller, Inc., Herbert & Huesgen Co., Landay Bros., Lord & Taylor, McCreery & Co., Wanamakers, Wurlitzers, and other leading phonograph stores.

THE HOMOPHONE CO.

293 Plane Street

Newark, N. J.

BANGOR AIDS MUSIC STUDY IN SCHOOLS

Musicians Co-operate in Giving Instruction to Children at Low Cost

By June L. Bright

BANGOR, ME., Dec. 9.—Recognizing the need of musical training in the public schools along other than purely instrumental lines of a most superficial character, prominent musicians have offered their services for what promises to be a far-reaching and epoch-making movement in public school music in this city. With the coming of the new supervisor of music, Marion D. Flanders, and the co-operation and support of leading musicians, Bangor is expected to achieve a place in the front ranks of cities which recognize the value of musical education in the schools.

Several local musicians have volunteered to give a series of ten lessons to classes of about ten pupils, charging \$3 a pupil for the entire course. This is very low compared with the prices charged for private lessons. The fee is payable in advance with registration. To encourage the pupils, medals have been offered by Otis Skinner, the Rotary Club and the Schumann Club for excellence in the work.

Superintendent of Schools A. B. Garcelon originated the idea, largely at the suggestion of the Schumann Club, that something be done to encourage vocal study which has lagged behind instrumental instruction in the schools.

At a conference held recently by Mr. Garcelon, A. W. Sprague and members of the Schumann Club it was decided to start the plan immediately. Mr. Garcelon visited the seventh and eighth grades of Hannibal Hamlin and Abraham Lincoln grammar schools and asked the pupils what they would like to study if the opportunity were offered at a reasonable cost.

An interesting set of figures was com-

plied as a result of the visit. At Hannibal Hamlin School the vote was as follows: For violin, 10; for piano, fifty-eight; for singing, fifty-seven; for cornet, thirty-two; for drums, eleven; for mandolin, ten; for saxophone, eight; for guitar, two; for cello, two; for banjo, two; for clarinet, two; for ukelele, one; for trombone, four. At Abraham Lincoln School the pupils chose as follows: For violin, seventy-three; for piano, forty-seven; for singing, thirty-two; for cornet, ten; for drums, ten; for mandolin, one; for saxophone, ten; for guitar, one; for banjo, two; for clarinet, two; for trombone, one; for bass horn, one; for flute, one; for xylophone, one. These figures indicate only preference, not registration.

The following instructors volunteered for the classes: A. W. Sprague, cello; Stanley Cayting, violin; Alton Robinson, clarinet; Anna Strickland, voice; Allan Haycock, voice; Charles E. Hicks, trombone, and Irving Devoe, cornet.

At the Abraham Lincoln School Principal Poole has already started one violin class and is forming another. A vocal class is also being arranged. Eleven pupils took their first lesson on the violin from Stanley Cayting on Nov. 27. No classes have as yet been completed at the Hannibal Hamlin Grammar School at Union Square, but prospects are good and Principal Charles Allen is working

on the formation of groups for violin and vocal instruction. At the High School Miss Strickland and Mr. Haycock started their classes in vocal instruction on Nov. 27 and Mr. Cayting is organizing a violin class.

The medals include one to be given annually by Otis Skinner to each member of a quartet consisting of two boys and two girls of the graduating class of the High School who are judged by the vocal teacher or teachers in the School to have the best voices in the class.

The Schumann Club, a liberal patron of music, has also offered a medal to the girl in the High School graduating class who is judged by the vocal teacher or teachers of the School to have the best voice in the class. The Club has suggested that honorable mention be awarded.

The Rotary Club has made a similar offer to a boy of the graduating class. All the medals will be named after their donors.

Superintendent Garcelon says, "With the development of this plan, we hope for a bright musical future for the young people of this city. Glee clubs, orchestras, bands and community singing will soon follow. Bangor has a fine musical organization in its bands, symphony orchestra and music festival choruses. But what has it to lead up to this beyond a few pupils studying music individually? Classes in voice culture and in instrumental work will train young people up to the orchestras and festivals."

COLUMBUS, OHIO

Dec. 9.—Josef Hofmann, appearing at Memorial Hall on Nov. 28, played Mendelssohn's Variations Sérieuses and a group of his own compositions. He was warmly welcomed by a large audience. Another large audience heard Geraldine Farrar at the same auditorium on Dec. 1. Her program consisted solely of songs, but among her encores was the Seguidilla from "Carmen," which she sang in a magnificent Spanish shawl that established the atmosphere of the operatic stage. She was assisted by Henry Weldon, bass; Joseph Malkin, cellist, and Claude Gotthelf, accompanist.

ELLA MAY SMITH.

GREENSBORO, N. C.

Dec. 2.—Evelyn Scotney, soprano; Maximilian Rose, violinist, and Elvin Schmitt, pianist, gave a concert at Greensboro College for Women before an audience composed almost exclusively of students. Each artist gave many encores. The Trinity College Musical Club was heard recently at the North Carolina College for Women. The program was made up of male choruses, vocal and piano solos and numbers by a small orchestra of members of the organization.

CHARLES TROXELL.

DES MOINES, IOWA

Dec. 9.—The second concert of the series under the management of George Frederick Ogden was given in the Coliseum before an audience of 6000. The soloists were Edith Mason of the Chicago Civic Opera Association, who sang several arias admirably, and Reinald Werrenrath, always a welcome visitor. In the first of the Fortnightly Musical Club's morning concerts, Jacques Thibaud, violinist, was vigorously applauded by an audience which filled the auditorium of the Fort Des Moines Hotel.

MASON CITY, IOWA.—The following pupils of Mr. Olson, Helene Henley and Miss McEwen of the music department of the High School gave the first of a series of monthly piano and violin recitals in the High School Auditorium: Evelyn Southard, Ruth Smith, Lucille Lawler, Martha Mickey, Lois Green and Cora Bauman, violin; Louise Lennon, Mary Newcom, Elma Nelson, Eleanor Gildman, Helen Holbrook, Helen Brudewald, Nellie Thomas, Louise Barton, Jean Mickey, Louise Macket, Mollie Schultz and Helen Barclay, piano. Abe Schultz, a boy violinist of this city, has won a free scholarship at the Bush Conservatory in Chicago. He studied with Miss Henley of the High School and College music departments.

WHEELING, W. VA.

Dec. 9.—Paul Allan Beymer, organist, assisted by the Artist Quartet of Wheeling, gave the second of the monthly recitals arranged for the season at St. Matthew's P. E. Church. The quartet, recently organized under the present name, includes Elsa Gundling-Duga, soprano and director; Dora Neiningner Bard, contralto; John O'Connor, tenor, and David Crawford, bass. Kathryn Guarneri, soprano, director of the voice department of Dana Musical Institute, Warren, Ohio, gave a recital before the Woman's Club in the Elks' Auditorium, on Dec. 1. The accompaniments were played by Jessie Wolfe-Lipphardt.

OIL CITY, PA.

Dec. 9.—Under the auspices of the Schubert Club local musicians recently gave a very creditable performance of "H. M. S. Pinafore," in the Opera House. Mrs. C. H. Stickle trained the chorus and Mrs. Rhea Rogers Rowe and Miss Isabelle Smith were among the principals. Miss Gladys Biltz was a capable Buttercup. The Tuesday Musicales entertained members and invited guests with an excellent program last Tuesday evening in Carney Hall.

CLARKSBURG, W. VA.

Dec. 9.—Many interesting speeches concerning the work of the Marcato Music Club were heard at its annual banquet at the Hotel Waldo. Corinne Lockman, conductor of the chorus, spoke of her ambition to develop considerably this branch of the Club's activities; Mrs. F. L. Grant commended the Club to the financial support of the business men of the city; Cora M. Atchison emphasized the value of the junior work, and C. C. Arms, music supervisor in the Clarksburg public schools, drew attention to the vast opportunity for the development

of the love of good music among American children. Mrs. Amos Payne, the president, spoke optimistically of the future of the Club, and an address was also made by F. H. Marvin of Community Service. A musical program was given by Mrs. F. V. Philpott and Mrs. G. C. Johnson, and Katherine Sewell contributed recitations.

Ignace J. Paderewski will give his only piano recital of the season in Brooklyn on Dec. 18.

REX TILLSON

COACH ACCOMPANIST

675 Madison Avenue

New York

Plaza 4426

LEILA

TOPPING

PIANIST

Management: HINKLE BARCUS

1425 Broadway, New York

Teaching Studio: 3 E. 35th St., New York

Telephone Murray H41 8391

Dr. Daniel Sullivan

Teacher of International Artists

Such as:

Alice Nielsen, Lydia Lipkovska and

Georges Baklanoff

132 West 74th Street, New York City

Telephone: Columbus 8180

ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals

2025 Broadway, New York City

Telephone Columbus 6074

LOVETTE WELSH EVA WHITFORD LOVETTE

Art of Singing

A limited number of resident

students accepted.

2019 N. St., N.W., Washington, D. C.

GORDON THAYER

PIANIST AND TEACHER

Technical Re-Education a Specialty

Address: 876 Park Ave., New York

GRACE STEVENSON

Concert Harpist and Teacher

317 West 93d St., New York, Riverside 7988

Mgt. MOLLIE CROUCHER

Metropolitan Opera House Bldg., New York

DR. ARTHUR D.

WOODRUFF

TEACHER OF SINGING

Studio, 810 Carnegie Hall,

New York City

Telephone Circle 0321 Mondays in Philadelphia

GEORGE YATES MYERS

VOICE

COACH

ACCOMPANIST

STUDIO 827, CARNEGIE HALL, NEW YORK

W. Henri ZAY

HIGHER TECHNIQUE OF SINGING

Author of "Practical Psychology of Voice" (Schirmer)

Pronounced by Teachers as the Best Book on Voice

50 W. 67th St. Phone, Columbus 1405

CLEMENTINE

DeVERE

Prima Donna Soprano
Covent Garden, London
Metropolitan Co., N. Y.
Concert — Opera — Instruction

109 Riverside Drive

ROMUALDO

SAPIO

Vocal Teacher
Formerly Conductor Metro-
politan—Coach to Patti,
Calve, Nordica and others.

NEW YORK, Phone Schuyler 8398

FEIBISH

PIANIST-COMPOSER-PEDAGOGUE

Studios: 151 Second Avenue, New York

HEIMEL

VIOLINIST-PEDAGOGUE

Phone Dry Dock 4670

Victor GOLIBART

AMERICAN TENOR

The L. D. Bogue Concert

Management

130 West 42nd Street, New York

JOHN CHARLES THOMAS

American Baritone

Concerts—Recitals—

Oratorio

Entire Season 1922-1923

Management:

R. E. Johnson, 1461

Broadway, New York

Knabe Piano Used

JOSEPH VITO

Harpist

A true American
artist. Available
for engagements
during and after
the present sea-
son. Limited num-
ber of pupils ac-
cepted.

Address c/o Sym-
phony Orchestra,
Cincinnati, Ohio.



MME. MINNA KAUFMANN

Voice Teacher and Coach

INSTRUCTION
LEHMANN METHOD

Address J. CARTALL, Sec.,
601-602 Carnegie Hall
New York



Mme.

Tamaki Miura

Japanese Prima Donna
Soprano

Just returned from triumphal
concert tour of JAPAN and
HAWAIIAN ISLANDS.

On tour with SAN CARLO
OPERA COMPANY Season

Photo © Elgin 1922-1923.
Concerts and Recitals given in costume with
Maestro Aldo Franchetti, Composer, at the piano.
For Concert dates, season 1922-1923, address:

JULES DAIBER

Aeolian Hall, New York



ALBERT E. RUFF

Voice Specialist

on tour with
GERALDINE FARRAR CO.

Season 1922-1923

CARNEGIE HALL, NEW YORK CITY

New Influences in Europe's Music

[Continued from page 9]

It is a lamentable concoction of not at all jolly and not at all playful musical scenes and arias which try to imitate the style of Moussorgsky's and Rimsky's great-grandfathers, especially excavated and glorified for this purpose. The instrumental background of the whole thing is a gathering of all kinds of quite unnecessary and painfully invented tricks and of all the harmonic filth available in our days. I quite understand that it is sometimes jolly or useful, or instructive or of revolutionary value to put our time-honored or worn-out established standards on their head, or cut them into pieces, as the cubists did, and reconstruct them in a new way. But what is the good of it, if the result is utterly boring and dreary, and not even instructive or interesting as an experiment? This "Mavra" is *une chose manquée*, as the French say. It is the sad end of Stravinsky's craving for sensation, of his trying hard to make every new piece of his something unheard and unseen by mankind.

Prokofiev's "Chout," the story of a jester who fooled his colleagues, is by far the best of the big works of his known to me. It is inspiringly spontaneous, full of unbound and juvenile gaiety, of rhythmic freshness and delightful sonorities and designs. "Chout" was brilliantly set and staged by the famous Russian painter, Larionoff, and excellently conducted by Ansermet. It was a delight to hear it, and I did hear it as many times as I could. But just to discourage snobs, I must confess that I enjoyed also the old Borodine's "Polovtzi Dances" with the fine settings of Nicholas Roerich, although—alas! the former brilliancy created by the art of Fokine and Bolm has gone.

The highly talented and refined artists, Alexander and Clotilda Sakharoff, gave delightful ballet performances at the Mogador. Their success could not be discounted by cleverly spread legends about Clotilda Sakharoff being the daughter of Admiral Tirpitz. It is only true that this most delightful lady belongs to a family of German noblemen.

Koussevitsky and Tcherepnine

Still, the greatest joy I had in Paris was to meet, after years, two old friends, Sergei Koussevitsky, my sponsor in the musical life of Russia, in whose Moscow concerts I made my Russian debut, conducting my poem, "Vigiliae," and

Nicolas Tcherepnine, my former teacher in the art of conducting at the Petrograd Conservatoire. Koussevitsky, one of the world's best conductors, and Mme. Koussevitsky, daughter of one of the wealthiest Russian industrial magnates, entertained me with great cordiality in their quiet house near the Quai d'Orsay and told me the most thrilling and adventurous story of their flight from Soviet Russia. They came to Paris penniless and in a short time afterward Koussevitsky's art of conducting made a lightning-like conquest of Paris, London, Rome and Madrid.

Almost every Sunday of my stay in Paris I went to see Nicolas Tcherepnine, the eminent Russian composer and beloved pupil of Rimsky-Korsakoff, in his country house in Viroflotte, this charming little village near Versailles where Louis XIV was christened. Mr. Tcherepnine was at work on the new arrangement and orchestration of Moussorgsky's comic opera, "The Fair of Sorotchin." He took the lovely fragments left by Moussorgsky, completed them with other suitable music by the same author and made a brilliant thing out of it. This opera is to be staged in Monte Carlo this winter, and Tcherepnine will conduct it as well as some concerts.

The "Six" and Others

The younger set of French composers are split now into two camps and are heavily shelling each other. The "Six" (Milhaud, Honegger, Durey, Tailleferre, Poulenc, Auric) are at war, at least at verbal war with any tradition, denouncing the impressionists and Debussy, attacking the coloristic current and the Russians, from Rimsky-Korsakoff to Stravinsky. The anti-"Six," whether they belong to the worshippers of Debussy, as George Migot, or to the cult of d'Indy and his Schola Cantorum, as Paul Le Flem, the gifted composer and writer, are also progressive and looking for new ways and means in composition, but do not believe that earthquakes are particularly useful to musical art. Just to confuse my own judgment and make it partial, circumstances made me meet extremely attractive representatives of both camps, the above named two anti-"Six" and Arthur Honegger and Germaine Tailleferre, an adorable couple of handsome, courteous, highly talented and refined beings. I have been also much impressed by the very interesting personality of George Migot, the painter-composer, to whose art ideas and works Paris gave much attention last season.

I met George Migot at a tea party given by Mr. and Mrs. E. Robert Schmitz at their Paris house and had a most interesting talk about the cycle of Celtic legends and about "Tristan and Isolde," the existing Wagner opera and the one that Debussy had planned. Our discussion was on the point as to whether Debussy, a man with Iberian blood in his veins, would not have been a better musical interpreter of a purely Celtic legend than even a genius of Wagner's stature, brought up and bred in a quite different racial and spiritual atmosphere. And we had such interesting partners in our talk as Mr. and Mrs. Schmitz and Léon Vallas, another eminent French writer and lecturer. It is curious that I had still another chance to renew the same discussion later on, on the beautiful shores of the lake of Annecy in Savoie, with another friend of mine, Eugene Vinaver, a gifted young poet, Oxford professor and lecturer on "Tristan" legends.

Le Flem on the Americans

Various artistic appearances in Paris of my own were connected with the Ecole Normale de Musique, the remarkable institution which has a unique list of professors. Wanda Landowska, Mmes. Croiza and Jane Bathori, the famous singers; Pablo Casals, Isidor Philipp, Alfred Cortot, Jacques Thibaud, Reynaldo Hahn, Blanche Selva, Marcel Dupré, all these great artists are lecturing, and have their special courses of interpretation at the Ecole Normale. I was highly honored by its arranging a concert of my songs and piano pieces and two lectures, devoted to Russian-Oriental music and

to the "Younger Generation of American Composers." The last subject proved to be a great attraction to Paris musicians. The lecture hall was crowded to such an extent that it was necessary to open a side-class and the director's reception room. The energetic and kind Auguste Mangeot, the executive director of the Ecole Normale and editor of the oldest French musical paper, *Monde Musical*, spared no effort to make this lecture-concert a success. Several noted composers, singers, representatives of big daily papers and musical magazines were in the audience. Many of them came to me with their remarks. The most interesting and best formulated opinion about young Americans was the one of Paul Le Flem, the noted composer-critic: "They share one remarkable feature, despite their various tendencies. It is the marked taste for clarity and the love of concision. There is no darkness in their development with its neat and vivacious lines. The younger American composer wishes to go straight to his goal. His musical thought is not in love with heaviness."

Music and the Bible

Europe looks now with interest at a new current and new direction of some composers' activities. The movement toward the Biblical element in music has been going on for more than fifteen years in Russia among a certain young group of Rimsky-Korsakoff's Hebrew pupils, with such strong and highly talented leaders as Michael Gniessine, Joseph Achron, Julius Engel, Alexander Krein, Michael Milner and Solomon Rosovski. I have heard in Paris and in Amsterdam most enthusiastic reports about a magnificent Biblical cantata by Alexander Krein given recently in Moscow. This current has its eminent representative in this country in Ernest Bloch, whose Biblical rhapsody, "Schelomo," made, during the last two seasons, a triumphant entry into the symphonic programs of all music centers of the world. Two brilliant leaders of the younger French generation, Darius Milhaud and Arthur Honegger, are contributing to this movement. The Hebrew Song Cycle of Darius Milhaud, who is soon to appear in this country as composer-conductor, is marked by a fine austerity and well-founded Biblical color, particularly the "Song of the Blacksmith," magnificently sung here by Eva Gauthier.

Arthur Honegger played me his fine oratorio, "King David," which had a great success at the Swiss Festival, near Geneva. I heard also in the Paris Vieux Colombier his incidental music to "King Saul," which is exquisite and enchanting in the scenes of David's playing before the mad king and in the sorcerer's cave, when the ghost of Prophet Samuel appears. Of course the Biblical musical feelings and ideas of these young Frenchmen are of a quite different aesthetic aspect and another sort of imagination from that of the Eastern composers, who are closer to the inspiring atmosphere of the Bible and of Palestine.

I was happy to meet in Europe Michael Gniessine, who had just returned from a trip to Palestine. He played and sang for me remarkable sketches of the Biblical opera he is now composing, "The Youth of Abraham," and a vocal poem, "To the Grave of Rachael," one of the most touching, majestic and original pieces of this style. This movement is growing so strong that one may expect a renaissance of the Bible to come as stimulus to new musical creation. Some great composers are to emerge, of that I am convinced.

Intermezzo in Savoie

Two summer months in Haute Savoie, almost at the Swiss border, were the poetic intermezzo of my European sojourn. I lived near the city of Annecy, the old capital of the dukes of Annecy and Geneva, in the quaint village of Menthon St. Bernard. My house stood near the foot of the famous castle of the Counts of Menthon, whose living representative, a member of the French Lower House, is a direct descendant from the family of St. Bernard (tenth century). St. Bernard lived in the same castle, in a tower preserved to this day. In the neighborhood is the summer villa of very dear friends of mine, the family of Maxim Vinaver, the famous Russian po-

litical leader, former Russian Senator and Foreign Secretary of the Southern Government. With his son, Eugene Vinaver, mentioned already, we spoke very often on "Tristan" legends. He knew the Count and Countess de Menthon and was busy with old manuscripts in the castle's library. The touching beauty and stillness of the Lake d'Annecy, the whimsical and austere designs of La Tournette, Mont Baron, Col de Bluffy, where we climbed in the interval between our working days, the castle with its breath of a far and quiet age, these were exceptionally stimulating for a creative musician. I worked all day long on the final shape of my Third Symphony ("Symphony of the Seas"), on verifying every note of the newly re-composed and re-orchestrated ballet, "The Lament of Rachael," and preparing for publication several essays of mine, which are to appear in Paris musical magazines during the coming year and then in book form.

In my solitude for a moment, America reminded me again of her kind people. On a lovely and quiet afternoon, when I sat at work in the top room of the house, a motor car appeared, carrying my dear friend, Alfred Seligsberg, the well-known New York lawyer and popular attorney for the Metropolitan Opera House. Mr. Seligsberg came to see me from Geneva and to take me for a ride around the lakes.

In Amsterdam

The short sojourn in Holland, this dear old land of culture, stillness and taste, belongs to the happiest days of my life. It will be easily understood. I had the unsurpassed joy of hearing Willem Mengelberg's work with the Amsterdam Orchestra for the coming French musical festival and their tour in Germany, and also his rehearsing of my own Second Symphony for its first performance in Amsterdam. My vocabulary is too limited to describe the sacred atmosphere of Mengelberg's rehearsals, their earnestness, calm dignity, their working out of every small detail with the patience and genius of a great engraver. I shall never forget the amazing sonorities, the up-roaring *tutti* of Ravel's "La Valse," the delicacy and fine etchings of Mahler's First Symphony, the beautiful vocal colors and heavenly expression in Gabriel Fauré's "Requiem," sung by the magnificent Toonkunst-choir and evoked by the work and hand of the great magician.

Getting in touch with Mengelberg's domestic life, you understand better his performing genius and imagination. Very few know that he is a painter, too. He knows this art thoroughly and in his house, which possesses a marvelous collection of paintings, vieux Saxe and Sévres, old glass, you will find on the walls most valuable and beautiful things discovered by him, a Tiepolo, a Rembrandt, a Poussin, a Van Vermeyer and so on.

Among many interesting events of the coming Amsterdam season, particular attention is drawn to the cycle of Bach's violin sonatas to be given by the famous Russian violinist, Alexander Schuller, a great favorite in Holland. This cycle is arranged by the University Institutions in Amsterdam, The Hague and other cities. New York will hear this series in February under the auspices of the Friends of Music.

Jonkheer R. Cort van Linden, the diplomat and musician, son of the former Prime Minister of Holland, and some other friends of mine wanted to arrange some lectures for me in Amsterdam and The Hague, but I had too little time.

With great sorrow had I to leave Amsterdam before the French Festival and the performance of my own symphony because of the necessity of rushing back via Paris to America, called by urgent artistic engagements here. On my way I stopped for a day in Cologne. Of all the music I heard in the artistic whirlwind of world cities, still the greatest was the austere Gregorian chant listened to by thousands in touching reverence at the Sunday mass in the great cathedral. Of all joys I survived, the greatest was to feel that above all display of human interests, struggles, vanity of inventions and vanity of disputes there is still a never-dying thought—that of unity and eternity of the universal Living Soul.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

ESTELLE LIEBLING

SOPRANO

Management: Daniel Mayer
Aeolian Hall, New York
Studio: 145 West 55 St., New York

GEORGE S. McMANUS

PIANIST

Management: Daniel Mayer
Aeolian Hall, New York
Studio: 145 West 55 St., New York

M. GRACE

DASCHBACH

Teacher of Voice

Head of Vocal Dept.
Teacher's College, COLUMBIA UNIVERSITY
Private Instruction
Studio: 400 Carnegie Hall, New York

Frederick Gunster

TENOR

Exclusive Management
HAENSEL & JONES, Aeolian Hall, New York

AMLETO BARBIERI

Voice Teacher

CONCERT AND OPERATIC COACH
Formerly Baritone, La Scala, Milan
STUDIO: 240 WEST 72d ST., NEW YORK
Columbus 7579

LEO ORNSTEIN

PIANI-T

CONCERTS — RECITALS

CONCERT MANAGEMENT ARTHUR JUDSON

Fisk Building, New York City

(Knabe Piano used)

Musical America's Open Forum

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed; they are required only as an indication of good faith. While free expression of opinion is welcome, it must be understood that MUSICAL AMERICA is not responsible for the views of the contributors to this department. Lengthy letters cannot be printed in this limited space.—MUSICAL AMERICA.

Marguerita Sylva Replies

To the Editor of MUSICAL AMERICA:

I have just read your lovely and most complimentary notice of my recital for which I wish to thank you.

But I see that your critic does not take seriously any artist who makes the great mistake of *entertaining* her audience instead of boring it, by trying to impress it with her art, interpretation, voice placement, etc., etc., etc.

Yet you have not guessed that I consider I am "carrying a message," the one of forcing an every day American audience which has paid for its seats, to hear and understand real music done to the best of the ability of an artist who has learned her profession in every branch, and for the last sixteen years has sung nothing but high class opera and music in all the largest and most serious opera houses in the world. Yet, to that artist, you find it necessary to speak of the "two-a-day" only done because of hard necessity of earning one's bread. Will you speak of Ponselle's three-a-day the rest of her career? She certainly is a great artist to-day and will become greater as time passes.

I don't mean to criticize your criticism; I am too delighted with it, but the "French Maid" is a quarter of a century away, and with your criticism appearing in my favorite musical paper, I know that from now on the "two a day" will have to be my refuge, for high class clubs, societies, concerts do not engage grand opera and concert singers that are accused by MUSICAL AMERICA of singing "jazz." It is sad that everything new is misunderstood and that an artist of my standing and experience cannot succeed in making a living by artistic, refined and high class concerts, that have only one fault, that of entertaining.

Look over my program and you will see that no seventeen-year-old "French Maid" or twenty-year-old "Princess Chic" or a "two-a-day" artist could possibly have attempted it and keep the audience in their seats from 3:15 to 5:15 p. m.

The "peach song" is no jazz, as stated by your critic, but a very lovely piece

of satire put to pleasant yet not pretentious music and interpreted with the same care as my most serious songs.

I am sorry only for one thing in your article and that is that it will discourage many a young artist, not old, experienced, old stagers like me, who feel they have enough judgment of their own to present their entertainment as they see fit, but those young ones whose one dream is to be taken seriously. They will continue to visit on the audience and critics those deadly song recitals of eighteen mortal songs, sung on a badly lighted stage, those song recitals that everybody despises and hates, a torture to the audience and to the artist.

It is not my habit to write to critics except where I want to clear up a point. If you saw the house and knew that only the press and very few personal friends were invited, that not a single pass was given out, you would have to acknowledge that my judgment was not so bad. I am not seeking fame, but to earn my daily bread in a legitimate and artistic way.

Did you stop to think that it was rather a feat, to have "put over" the "peach song," for it raised the wild enthusiasm of the same audience that had applauded with the same enthusiasm Monteverde, Gluck, Fourdrain, Weingart, etc? Why did you not say so? It might have kept me away from the two-a-day. Now?

MARGUERITA SYLVA.

New York, Dec. 9, 1922.

Opera in Australia

To the Editor of MUSICAL AMERICA:

In an interesting article on the musical situation in Australia, published in your last issue, Veronica Bedford refers to the success of the Australian singers who were associated with Frank Rigo in his attempt to establish a permanent opera company in the Commonwealth. Some attention to the individuals concerned would have been interesting, but the writer (herself a loyal and successful worker in Mr. Rigo's operatic vineyard) dismisses them with the observation that some of them are now starring at Covent Garden, and a little later names one or two. She is sarcastic about

the "imported" American artists, and asks "Where, oh, where are they?" I was associated with the earlier phase of Mr. Rigo's effort, but had not the acquaintance of the "imported" artists, who appeared after the paternal, but not disinterested, J. C. Williamson, Ltd., had adopted the operatic infant. However, in fairness, I would like to point out that Alfredo Valenti has since sung at Covent Garden and is now a member of the British National Opera Company. The British Nationals have recruited other members of the Rigo Company, among them Leah Rusel-Myre, a gifted artist, whose success you have reported in your columns.

Another young singer, Gladys Verona, has been taken under the Carl Rosa wing.

Mr. Rigo's experiment began in the face of disheartening and entirely unforeseen difficulties. As Miss Bedford states, the influenza scare broke out shortly after the opening in Melbourne. But that opening was a brilliant affair, and, but for the epidemic, Sydney and Melbourne might now be enjoying regular seasons of opera. Frank Rigo, a New Yorker of Italian descent, saw his gay dream melting as the audiences dwindled. Then the Government closed the theaters. "All right," said Rigo, "we'll go on rehearsing. We'll get a repertoire ready." And Frank could discourse on the failure of the spaghetti crop while the finances went the way of the audience. There was a last tragic "Rigoletto" when a couple of Mantuan nobles, down with the flu, had to be carried out into the yard. Somehow, Rigo kept his company together until the edict against theatrical performances was withdrawn. He put on many fine performances, and gave several clever artists their first serious schooling in opera. Among other things he produced Fritz Hart's "Pierrette," a capital one-act piece, and it was no mean undertaking, that novelty by an Australian resident composer, for a company a few weeks old. But, after the influenza, the public was theater-shy, and Rigo could only struggle on to capitulation. Perhaps, in a more propitious period, he may revive his hopes, or another Frank Rigo may appear. Here's hoping!

"GUMSUCKER."

New York, Dec. 11, 1922.

The Afro-American Musician

To the Editor of MUSICAL AMERICA:

For some time I have been wanting to write you to express my sincere appreciation of the kindly attitude which you and your exceedingly helpful paper, MUSICAL AMERICA, have exhibited in behalf of the serious-minded Afro-American musician during the past year.

It is very encouraging to observe a man here and there who is determined from time to time to keep, through his utterances, the idea of democracy before those whom he touches. I hope that you will continue to spread propaganda in defense of all American musicians and their music.

CARL DITON.

Philadelphia, Pa., Dec. 6, 1922.

Advocates Lower Rail Fares

To the Editor of MUSICAL AMERICA:

The cultural work accomplished by artists and musical organizations should be considered in an adjustment of railroad rates that would permit them the widest field of activity. A preferential rate for musicians would make possible the appearance of artists in remote districts. These used to enjoy the highest quality of music, but the exorbitant fares have eliminated them from the tours of traveling artists.

HANS LETZ.

New York, Dec. 1, 1922.

Frank Farrell and Juliette Mosher at Neighborhood Playhouse

Frank Farrell, pianist, and Juliette Mosher, mezzo-soprano, gave a recital on Dec. 3 at the Neighborhood Playhouse, New York, in a series of concerts given there. Mr. Farrell played the Beethoven Sonata, Opus 53; the Beethoven-Busoni "Eccossaise," Mozart's Pastoral Varié, Weber's "Perpetual Motion," Debussy's "Claire de Lune" and Rubinstein's Etude in C Major. Miss Mosher was heard in an aria from "Madama Butterfly" and in songs by Bennett, Chaminade, Schindler and Fourdrain. Both artists were warmly applauded. Mrs. Grace Bowden was accompanist for Miss Mosher.

Musical Earthworms in Play Arouse Parisians' Ire

THE premiere of a fantastic play, "Locus Solus," recently given at the Théâtre Antoine, Paris, occasioned a small riot. According to news dispatches the piece, which was written by Raymond Roussel, concerned a hero who sought to tame earthworms by playing a certain melody on the violin, and who asserted that these creepers were unusually "sensitive to music"! Another fantasy of the absurd plot, which caused angry remarks to be hurled at the actors by auditors, was a project for "grafting parrots' tongue on fish, so that they might give seaside concerts at low tide." A feature of the play was a cubist, danced to ultra-modern music by Maurice Foutet, and with costumes designed by Paul Poiret. According to one report, the performance ended with a sudden descent of the curtain, leaving the auditors sitting in the dark and somewhat perplexed as to whether it was a part of the novel performance or an unexpected development. There was no second performance.

New York Police Band Under Paul Henneberg Gives Armory Concert



Captain Henneberg, Conductor of the New York Police Band

A feature of the concert given by the New York Police Band in the Seventh Regiment Armory on Saturday last was the playing of a new march by John Phillip Sousa, entitled "The Gallant Seventh." Other numbers, which were excellently played under the baton of Paul Henneberg, were the Overture to "Orphée," Offenbach; a "Concert Valse," Waldteufel, and Henneberg's March, "From the Ranks," dedicated to Commissioner Enright. The soloists were Adele Patterson, soprano; Max Block, tenor, and William Dawcett, baritone.

S. D.

Play Bizet Suite and Native Work in Riesenfeld Theaters

Bizet's "L'Arlésienne" Suite was played by the orchestra of the Rialto Theater, under Hugo Riesenfeld and Joseph Littau, on the program for the week beginning Dec. 10. Susan Ida Clough, mezzo-soprano, and Frederic Baer, baritone, were heard in a duet. A composition, "The Moth and the Moon," by Willy Stahl, concertmaster, played by the composer and danced by Margherita Biscoe, had a prominent place on the program of the Rivoli Theater during the same week.

Maria Salinas de Rabago Sings Spanish Songs

Maria Salinas de Rabago was soloist on the evening of Dec. 7 at a concert given by the League for the Larger Life on West Seventy-second Street, New York City. Mme. de Rabago presented a number of Spanish songs and numbers indigenous to her native Peru, attired in native costume. A large audience applauded the artist warmly.

MILDRED BRYARS

Contralto

Engaged

St. Louis—January 22—1923

(K. of C. Choral Society)

Other bookings en route

Terms, open dates, literature on application

WALTER ANDERSON
1452 Broadway, New York

Boston Symphony in Home Concerts Celebrates César Franck Centenary

Orchestra Raises \$5,000 for Wilhelm Gericke at Benefit Concert Suggested and Conducted by Monteux—Russian Opera Troupe Gives Unfamiliar Works—Frieda Hempel in "Jenny Lind" Concert—John McCormack and Adrienne Lowrie Give Recitals

By HENRY LEVINE

BOSTON, Dec. 11.—The Symphony concerts of Friday afternoon, Dec. 8, and Saturday evening, Dec. 9, were given over to the celebration of the César Franck Centenary. The assisting soloist was Olga Samaroff, pianist. As representative works Mr. Monteux chose Franck's Symphony in B Minor and his symphonic poems, "Les Eolides" and "The Wild Huntsman." Conductor and orchestra gave inspired and eloquent performances of these works. The deep religious emotion, the spiritual fervor, the orchestral sonority and brilliance of Franck's music were revealed in a manner befitting the ovation accorded to Mr. Monteux and his orchestra. Mme. Samaroff played the Schumann Concerto with technical brilliance and clarity and with no little revelation of the poetic and romantic aspects of the music.

A concert for the benefit of Wilhelm Gericke, former conductor of the orchestra, was given by the Boston Symphony on Tuesday evening, Dec. 5. Mr. Gericke assumed the conductorship of the orchestra in 1884 and remained at the helm until 1889, when he turned the conductorship over to his successor. In 1898 he returned and continued to conduct the orchestra until 1906, during which time he brought the orchestra to a high state of perfection. At present he is in destitute straits in Vienna. The benefit concert was arranged at the suggestion of Mr. Monteux, the proceeds to be sent to Mr. Gericke. The total sum raised, including contributions received by the trustees, amounted to \$5,142.50. Of interest is the fact that the present orchestra contains thirty-one musicians who played under Mr. Gericke. Mr. Monteux's program for the concert consisted of Schubert's "Unfinished" symphony, Gericke's transcription of Brahms' Waltzes, Opus 39; Strauss' "Till Eulenspiegel" and Beethoven's Fifth Symphony. Judge Cabot, present head of the Board of Trustees, read an eloquent letter of thanks and appreciation from Mr. Gericke.

Russian Operas Presented

The Russian Grand Opera Company opened a two-weeks' stay at the Boston Opera House on Monday evening, Dec. 4. Following close upon the leave of the San Carlo Opera Company, which recently completed two weeks of opera in Italian, the appearance of the Russians afforded an interesting study in contrasting schools of opera presentation. The point of departure of the Russians lies chiefly in the greater emphasis on dramatic portrayal, and consequently in the subordination of vocal beauties, as such, to the emotional significance of the opera. The Russians are excellent singing-actors. They convey an intensity of feeling, a gripping absorption in character portrayal, and withal a certain restraint and repression which, paradoxical as it may seem, serve even further to suggest and evoke the varying characters and moods of the opera personages. There is little, if any, bombast in their performance, and theatrical effects do not seem to be consciously sought. An artistic earnestness and an Old World dignity seem to pervade the performances. The performers are well versed in the subtleties of character suggestion and disclosure

a gratifying sense of proportion in their portrayals.

It would be amiss to convey the impression that the voices of the Russians are not striking. On the contrary, many of the principals possess voices of marked beauty and effectiveness. Marie Mashir, soprano, sang excellently and showed uncommon histrionic skill. Max Panteleeff is a superb basso. The singing of Vladimir Daniloff, tenor; Nicolai Buzanowsky, tenor; Vladimir Radeeff, baritone, and Nikolai Karlash, baritone, is also especially worthy of note. Among the women's voices, those of Valja Valentynova, contralto; Olga Kazanskaya, soprano, and Clara Pasvolskaya, soprano, are deserving of commendation. The chorus sang intelligently and with discriminating volume of tone.

The settings and costumes were delightfully exotic in flavor. The lighting effects, too, showed careful planning and sustained scenic illusion. The orchestra, though necessarily small in numbers, played convincingly, and the conductors gave stirring interpretations of the various scores. The attendance during the week was not of encouraging proportions, in view of the rare opportunities to hear operas seldom performed here.

The list of operas performed during the week was as follows: Monday evening, Moussorgsky's "Boris Godounoff," Michael Fiviesky, conductor; Tuesday evening, Tchaikovsky's "Pique Dame," Eugene Fuerst, conductor; Wednesday matinee, Rubinstein's "Demon," Eugene Fuerst, conductor; Wednesday evening, Halevy's "La Juive," Victor Vasilieff, conductor; Thursday evening, Rimsky-Korsakoff's "Snow Maiden," Eugene Fuerst, conductor; Friday evening, Rimsky-Korsakoff's "Tsar's Bride," Michael Fiviesky, conductor; Saturday matinee, Moussorgsky's "Boris Godounoff," Michael Fiviesky, conductor; Saturday evening, Tchaikovsky's "Eugen Onegin," Michael Fiviesky, conductor.

People's Symphony Plays Well

The People's Symphony gave its seventh concert on Sunday afternoon, Dec. 3, at the St. James Theater. The program consisted of Weber's Overture to "Oberon," Handel's "Largo" and the Sibelius Symphony in E Minor. The performance, under Mr. Mollenhauer's discerning leadership, sustained the excellent standards in orchestral performance which have become characteristic of the playing of the People's Symphony during this, its third season. A striking

feature was the warmth of tone with which all the violins played the "Largo," accompanied by the other strings. The assisting artist was Jean MacDonald, contralto, who sang the aria, "Gerechter Gott," from Wagner's "Rienzi," with vocal skill and dramatic fervor.

Mme. Hempel Gives "Jenny Lind" Concert

Frieda Hempel, soprano, gave a "Jenny Lind" concert at Symphony Hall on Sunday afternoon, Dec. 3. Mme. Hempel was dressed in the costume of the time of Jenny Lind. Mr. Bos, the accompanist, and Mr. Fritze, flautist, also wore appropriate costumes. A capacity audience attended the concert and accorded the singer a stirring reception. Her program included airs by Handel and Mozart, which she sang with imitable vocal skill and musicianship. Then followed three songs by Schubert and a Norwegian Melody, the "Echo Song." The second part of the program included the Aria from "The Carnival of Venice," Mendelssohn's "On Wings of Song," Taubert's "Bird Song," composed especially for Jenny Lind; Benedict's "Greeting to America," the prize National Song sung by Jenny Lind at her first concert in America, and "Home, Sweet Home." For interesting interludes, Mr. Bos played a group of piano solos and Mr. Fritze a group of flute solos.

McCormack in Third Recital

John McCormack, tenor, gave his third, and probably last, recital of this season at Symphony Hall on Thursday evening, Dec. 7. His program consisted of the usual seventeenth century airs and songs by Rachmaninoff, Bax, Merikanto and Clayton Johns. In addition there was a group of Irish songs, delicately and humorously sung. Whether in the old songs, the modern or the folk-songs, Mr. McCormack lost none of his consummate artistic skill. As usual, many encores were added to the program. Rudolph Bocho, violinist, gave efficient performances of a group of solos and Edwin Schneider accompanied with characteristic excellence.

Adrienne Lowrie Heard in Song

Adrienne Lowrie, soprano, gave a song recital at Jordan Hall on Saturday afternoon, Dec. 9. Miss Lowrie sang a group of songs by Lotti, Haydn, Handel and an old Italian air, an Ave Maria by Max Bruch, a group of French songs by Fourdrain, Chausson, Jacques-Dalcroze and Debussy and songs in English by Horsemann, Scott, Perkins, Watts and Bassett. Miss Lowrie possesses a voice of pleasing

quality, though it is limited in body. She sings ingratiatingly and with musical understanding. She was most successful in music of a purely lyric kind. Only in the rigors of dramatic arias, such as Debussy's "L'Annee en Vain," from "L'Enfant Prodigue," were evident the limitations in the volume and power of her voice. Harry Whittemore accompanied sympathetically.

First Performante of Pantomime with Music Given by Boston Students

BOSTON, Dec. 9.—For the first time on any stage "The Love of Babette," by Clayton D. Gilbert, a legend of old-time Brittany, told in pantomime, with music by Charles Bennett, was presented in Jordan Hall yesterday as part of a dramatic recital of the New England Conservatory given under Mr. Gilbert's direction. The legend of this piece is concerned with a wonderful statue at Pont Aveu, which if kissed by a loving maiden on Midsummer's eve would become alive. Those in the cast were Cecilia O'Toole, Ruth McIntire, John Sweet and Mortimer Howe. Another work on the program, not seen in Boston for some years, was a one-scene drama, "The Far-away Princess," of Hermann Sudermann, with the following cast: Helen Goold, Dorothy Jakemann, Marv Hobson, Katherine O'Brien, Alma Willis, Harry E. Lowell, Mary Dyer, Ethel Knights and Marie Kenrick. The balcony scene from "Romeo and Juliet" was presented by Harry Lowell and Ruth McIntire.

W. J. PARKER.

Boston Artists Appear Under Teachers' Auspices

BOSTON, Dec. 11.—Mary Clark, soprano; Howard Goding, pianist, and Georges Miquelle, 'cellist, gave an attractive concert under the auspices of the Dedham Teachers' Association in Ames School Hall, on Nov. 27. Miss Clark sang with her accustomed artistry arias by Puccini and Meyerbeer and songs by Nevin, Capua, Rabey, Dolores and Bach-Gounod, and Mr. Miquelle and Mr. Goding played a Sonata by Sammartini. The three artists were greeted with marked favor.

W. J. PARKER.

Fox-Burgin-Bedetti Trio Plays

BOSTON, Dec. 9.—The newly organized Fox-Burgin-Bedetti Trio gave a chamber music concert at Miss Porter's School, Farmington, Conn., on Dec. 6, with conspicuous success. The program consisted of trios by Brahms, Op. 8; Saint-Saëns, Op. 18, and Tchaikovsky, Op. 50, and these works were played with artistic ensemble.

W. J. PARKER.

HENRY LEVINE
PIANIST—ACCOMPANIST—COACH
Steinert Hall, Boston

STEPHEN TOWNSEND Teacher of Singing
Boston, 6 Newbury St., Friday—Saturday—Monday
New York, 125 E. 37th St. (Vanderbilt Studios), Tuesday—Wednesday—Thursday

THE HUBBARD STUDIOS OF VOCAL INSTRUCTION
ARTHUR J. HUBBARD VINCENT V. HUBBARD
Boston: Symphony Chambers New York (Mr. Vincent V. Hubbard on Mondays): 807-808 Carnegie Hall

New York Recital — January 25th, 8.15 — Aeolian Hall
AMERICAN TOUR JANUARY TO DECEMBER, 1923

E. Robert Schmitz
French Pianist

European Fall Tour—1922. Orchestra Engagements and Recitals—In Paris, Soloist with Padeloup and Golschman Orchestras. "E. Robert Schmitz presents contemporary American composers' works in December recital of Societé Musicale Indépendent."

L. D. BOGUE, Concert Management
130 W. 42nd St., New York

Mason & Hamlin Piano
Duo Art Records

MME. **GINA VIAFORA**
Formerly Leading Soprano of Met. Opera Co.

VOCAL TEACHER
Studios:
311 W. 85th Street, New York
Telephone: Schuyler 4722

Perform Three Works by New England Conservatory Students

BOSTON, Dec. 11.—Three young composers, Doris Carver Chilcott of Los Angeles, Mary Rollins of Boston, and Margaret Mason of Clarinda, Iowa, students of the New England Conservatory, had the opportunity of hearing, at a concert in Jordan Hall on the afternoon of Dec. 5, three orchestral pieces which they had written. These works were performed by the New England Conservatory Orchestra, conducted by Wallace Goodrich. Mrs. Chilcott, whose overture was presented from the manuscript, was a member of Frederick S. Converse's 1922 class in composition. She won last June one of the H. Wendell Endicott prizes for composition. Miss Rollins's work was entitled "The Ocean," and Miss Mason was represented by a Symphonic Sketch. These two composers were members of last season's class. Miss Mason plays the tympani in the orchestra. The orchestra also performed two exercises in instrumentation worked out by the 1922 class in musical theory, orchestrations of the Largo from Beethoven's Piano Sonata in E flat major and MacDowell's "Nautilus." Solo numbers were given by Elizabeth Travis of Boston, Allen Farnham of Brockton, and Florence Levy of Dorchester.

W. J. PARKER.

Engagements for Boston Symphony Ensemble

BOSTON, Dec. 9.—The Boston Symphony Ensemble, under the leadership of Augusto Vannini, played at the concert of the Orpheus Club of Springfield, Mass., on Dec. 4, and appeared on Dec. 6 with the Choral Society at Wakefield, Mass. The ensemble has also booked an engagement with the Schubert Club of Malden. Mr. Richmond, manager of the Ensemble, reports that more than forty other appearances are scheduled for this season.

W. J. PARKER.

Students Hear French Program

BOSTON, Dec. 9.—In a soirée musicale at Lasall Seminary, Auburndale, under the direction of Mme. Jeanne Le Royer of the French department of the seminary, a program of French compositions was given and Marie Di Pesa of the San Carlo Opera Company, soprano, sang. Dr. Guy M. Winslow, principal of the seminary, and Mrs. Winslow gave the first formal reception of the season to the students, their relatives and friends.

W. J. P.

BOSTON, MASS.—Helen Shepard Udell, contralto soloist at the Central Baptist Church, Providence, R. I., and a pupil of Harriot Eudora Barrows, was heard in recital at Southbridge, Mass. Mrs. Udell, who has a voice of rich quality, also sang at Providence, R. I., Pawtucket, R. I., and Southboro, Mass. Mary Philomena Espinola, soprano pupil of Virginio Cappelloni, appeared in concert at the Everett Square Theater, Hyde Park, Mass., recently. She was assisted by Mr. Capelloni, baritone; R. E. Cahn, violinist, and George H. Murphy, pianist. Miss Espinola's singing of Gounod's "Ave Maria," with violin obbligato by Mr. Cahn, was a feature of the program.

BROCKTON, MASS., Dec. 9.—Nellie Evans Packard, teacher of voice in this city and Boston, entertained 100 guests at a Thanksgiving Musicales in Brockton on the night of the holiday. Those who participated in the program included Myrtle J. Loheed and Mrs. John F. Scully, sopranos; William L. Nelson, tenor; Ernest W. Stedman, bass; Mrs. Walter D. Leach and Mrs. Donald B. Atwood, violinists, and Marion Grey Leach, pianist.

PROF. J. C. de ARTEAGA CONCERT PIANIST From Paris Conservatory (CHOPIN-MATHIAS SCHOOL)

Studio: 8 Steinway Hall
109 E. 14th St.
(Thursday Afternoons)
Residence Studio:
484 E. 141st St.
New York City

TORRIANI

VOICE PRODUCTION AND DICTATION
Elimination of Muscular Interference
INVESTIGATE!

Studios: 301-2 Carnegie Hall, New York Circle 1350

Vocal Art-Science Studio

Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science

125 E. 37th St., New York
N. E. Cor. Lexington Ave.
MAUDE DOUGLAS TWEEDY
ANITA MASON WOOLSON
Phone Murray HU 991

GUILMANT ORGAN SCHOOL

WILLIAM C. CARL, Director
A Thorough Education for the Organist
17 EAST 11TH ST., N. Y.

BALTIMORE HAILS STOKOWSKI FORCES

Visitors Share with Local Artists in Success of Crowded Week

By Franz C. Bornschein

BALTIMORE, Dec. 9.—Haydn's Symphony in D, Brahms' Piano Concerto in B Flat, with Arthur Rubinstein as the soloist, and two excerpts from Wagner's "Götterdämmerung" comprised the program of the Philadelphia Orchestra at the Lyric Theater on Dec. 6 before a capacity audience. Mr. Stokowski gained many brilliant effects from the fine orchestra, and the beauty of tone was a feature of the concert. This was Mr. Rubinstein's first appearance in Baltimore, and he was vigorously applauded for his temperamental interpretation of the solo part in the Concerto.

Julia Claussen, soprano, and Paul Kochanski, violinist, gave a joint recital at the Lyric on Dec. 5 under the management of the W. A. Albaugh Concert Bureau, this being the fourth event of the Music Lovers' Course. Mme. Claussen sang dramatically an aria from "Giocconda" and exhibited repose and breadth of style in a group of French and German songs. She was also warmly applauded for songs by American composers, La Forge, Nevin, Spross and Martin. Her accompanist, Conrad Forsberg, assisted sympathetically. The violinist, with Walter Golde at the piano, played a César Franck Sonata, and brilliant reading of Wieniawski's D Minor Concerto followed. A group of transcriptions included the Tchaikovsky-Kochanski "Song Without Words," the Paganini-Kochanski "Campanella" and the Dvorak-Kreisl Slavonic Dance, and served to show the facile technique of the player.

Alberto Salvi, harpist, played attractively numbers by Chopin, Grieg and

other composers in the first of a series of recitals at the Maryland School for the Blind at Overlea on Dec. 4.

Geraldine Farrar was heard at the Lyric on Dec. 8, assisted by Joseph Malkin, cellist, and Claude Gotthelf, pianist. The concert was under the direction of Mrs. Wilson-Greene of Washington. A small audience heard the singer in groups of German, French and American songs, and among the encore numbers was the Habanera from "Carmen." Mr. Gotthelf, in the absence of Mr. Weldon, played several piano solos.

The seventh Peabody Conservatory recital was given on the afternoon of Dec. 8 by Frank Gittelton, violinist, assisted by Austin Conradi, pianist, and Howard R. Thatcher, accompanist, all members of the faculty of the Conservatory. Mr. Gittelton and Mr. Conradi played, for its initial hearing locally, the A Minor Sonata of John Ireland, a work cast in dissonant clashes that requires deeper acquaintance than a mere single reading affords. The work was cordially applauded. Mr. Gittelton presented two Romances by Beethoven and Wieniawski's D Minor Concerto. These were interpreted with tender tone and technical ease.

A concert was given at the High School Auditorium, Sparrows Point, on Dec. 8, when two Baltimore musicians, Israel Dorman, violinist, and Selma Tiefenbrun, pianist, assisted by Mary Huber of New York, contralto, presented an attractive program. Mr. Dorman played Vitali's Ciaccona, part of the Lalo's "Symphonie Espagnole" and other numbers, in all of which he displayed his artistic equipment, and the visiting singer was acclaimed. Miss Tiefenbrun gave sympathetic support at the piano.

Music of an American composer was featured this week at the Rivoli, where excerpts from "Natoma" were played by the fine orchestra under the baton of the composer, Victor Herbert.

tive dance by Alexander Oumansky, Doris Niles and Thalia Zanou. Among the divertissements was the "Stephanie" Gavotte by Czubulka, danced by Miss Gambarelli, Miss Zanou, Miss Niles and Mr. Oumansky. Robert Davis, tenor, made his debut at this theater in a solo number, and Evelyn Herbert, soprano, sang the Prelude to Landon's "Cycle of Life." A musical novelty was the interlude, "In a Clock Store," played by the orchestra, with James Parker Coombs impersonating an old clockmaker in the stage number, in which Miss Gambarelli danced an interpretative solo number.

Philip Sevasta Plays for Deaconesses' Association

Among the recent appearances of Philip Sevasta, harpist, was a program given before the New York Deaconesses' Association on Dec. 4. He was scheduled to fulfill engagements this week in the educational series, arranged by Henry T. Fleck, at Hunter College, and in a program arranged by Helena Doria Devine, vocal teacher. A concert for the benefit of the Italian Hospital is also scheduled as well as a return engagement by the Orpheus Club of Columbus, Ga.

Rosalind Rudko to Sing in New York

Rosalind Rudko, soprano, who has sung at the Teatro Lirico in Milan, will make her New York debut in a recital in Aeolian Hall, on Dec. 22. Her program will include an aria from Verdi's "Traviata" and songs by Donaudy, Tchaikovsky, Cui, Gretchaninoff, Curran, Hageman, Woodman and Leonard Rudko. Miss Rudko is a native of Freehold, N. J., but most of her musical education has been received in France and Italy.

Kathryn Platt Gunn Plays in Brooklyn

Kathryn Platt Gunn, violinist, was soloist with the Aeolian Orchestra at the Brooklyn Academy of Music on Nov. 23, playing the Wieniawski Scherzo-Tarantelle and numbers by Godard and Sarasate. She was compelled to add two encores. John Cushing accompanied her. Miss Gunn was also heard in recital before the Westchester Women's Club, Mt. Vernon, N. Y. Her program included works by D'Ambrosio, Ries and Rimsky-Korsakoff.

Lorraine Wyman Sings for Young People at David Mannes School

Lorraine Wyman was heard at the first of Three Concerts for Young People to be given at the David Mannes Music School, on Saturday morning, Dec. 9. Miss Wyman's program included a sewing-song from Brittany, a nursery rhyme from Piedmont, a ballad from Brittany, a song of vintage from Peiteu, a song from Normandy, a ballad, a nursery rhyme and a hunting song from Kentucky, the ancient "Lord Lovel" ballad from England and other folk tunes from England and America. Mrs. Louis Smith was at the piano. The two remaining concerts for the younger pupils at the school will be given by David and Clara Mannes and Guy Maier.

Musical at Temple Emanu-El

An interesting musicale was given on Thursday of last week at the annual meeting of the Ladies' Auxiliary at Temple Emanu-El, Fifth Avenue, under the chairmanship of Mrs. Alexandre Kohut. Mme. Ilma, vocal coach, arranged an appropriate program. Nita Wolff, lyric soprano, sang "The Spirit Flower" by Campbell-Tipton and "Prayer Perfect" by Steenson, in fine style. Lotta Miles gave the "Elégie" of Massenet and "Rachem." Mme. Ilma was at the piano. The event was well attended.

Fraternal Association Gives Second Program

The second monthly meeting of the Fraternal Association of Musicians, George E. Shea, president, was held in the Ceremonial Hall of the Ethical Culture Society Building, New York, on the evening of Nov. 28. The program was given by Olga Warren, soprano, in numbers by Hageman, Cyril Scott, Arditi and others. Helen Dewitt Jacobs, violinist, with Marjorie E. Jacobs at the piano, in the Schubert-Wilhelmj "Ave Maria," and numbers by Nachez and Drigo; and Julius Koehl, pianist, in a group of Chopin pieces and works by Sibelius, Grieg and Liszt. A large audience was in attendance.

Thuel Burnham Applauded in South Bend

SOUTH BEND, IND., Dec. 11.—Thuel Burnham, pianist, gave a recital at St. Mary's College on the evening of Dec. 5, demonstrating before a large audience his mastery of technique and tonal effects. The best-liked numbers of the program were a Beethoven Sonata and the Schubert-Liszt "Erl-King."



FRANK WATSON
PIANIST

Of the New England Conservatory
Faculty
BOSTON Schomacker Piano Exclusively MASS.

HAVE YOU HEARD Florence Ferrell

Dramatic Soprano
In your city as yet? Why not write her manager for available dates, circulars, etc.
H. B. WILLIAMS, 501 Pierce Bldg., Boston, Mass.

HARRIET FOSTER

Contralto
Voice Builder and Coach
Studio: 235 W. 102nd St., New York City
Telephone Riverside 6400

WASHINGTON HEARS SAN CARLO FORCES

Schelling with Philadelphia
Orchestra—Kochanski
in Recital

By Willard Howe

WASHINGTON, D. C., Dec. 9.—The San Carlo Grand Opera Company opened its week on Dec. 4 with an excellent presentation of "Aida" with Marie Rappold in the title rôle, Stella de Mette as Amneris, Manuel Salazar as Radames, Richard Bonelli as Amonasro, Pietro de Biasi as Ramfis, Natale Cervi as the King, Francesco Curci as the Messenger and Anita Klinova as the Priestess. Carlo Peroni conducted. The solos and ensemble were all that could be desired and called forth enthusiastic applause. The other operas given during the week were "Madama Butterfly," "Tales of Hoffmann," "Bohème," "Cavalleria Rusticana" and "Pagliacci," "Traviata," "Jewels of the Madonna" and "Carmen." Other artists appearing in casts were Tamaki Miura, Gennaro Barra, Mario Valle, Josephine Lucchese, Sofia Charlebois, Romeo Boscacci, Anna Fitzu and Dorothy Jardon.

Paul Kochanski, Polish violinist, was heard on Dec. 1 in a program which included César Franck's Sonata, Wieniawski's Concerto in D Minor, a group of Kreisler arrangements and other numbers. Walter Golde, at the piano, displayed his art in the larger numbers. The concert was under the management of T. Arthur Smith, Inc.

Ernest Schelling, pianist, was the soloist at the second concert of the Philadelphia Orchestra on Dec. 5, under the local management of T. Arthur Smith, Inc., playing the Concerto in E Flat of Beethoven. Under the masterly baton of Leopold Stokowski the orchestra played Haydn's Second Symphony in D, Siegfried's Funeral March, and the Finale from "Götterdämmerung."

The local chapter of the League of American Pen Women has inaugurated a movement to give more prominence to the musical side of the organization. It will exploit as much as possible the artist members of the organization as well as its composers. It will not confine itself to the local chapter but will invite artists and composers from different parts of the country to present their contributions to American music. Instrumental and vocal ensembles will be formed, and evenings of music and an occasional concert are under consideration. This movement is under the able chairmanship of Mrs. John Cable, assisted by a number of musicians and writers.

OPEN LITTLE ROCK SERIES

Anna Case and Ukrainian Chorus Give
Successful Concerts

LITTLE ROCK, ARK., Dec. 9.—Anna Case appeared at the Little Rock High School on Nov. 24 under the auspices of the Federation of Women's Clubs. Her program ranged from early folk-songs to Brahms and modern French music. She was given an enthusiastic reception. The concert was the first of a course of four.

The Ukrainian Chorus, conducted by Alexander Koshetz, made appearances at the Kempner Theater on Nov. 25 and Dec. 1, singing to large audiences. The soloists, Oda Slobodskaja and Nina Koshetz, were cordially received. The conductor and his chorus were in complete sympathy at both concerts.

LUCY F. CORY

Ralph Leopold Plays in Washington

WASHINGTON, D. C., Dec. 11.—Appearing under the auspices of the Society of Fine Arts, Ralph Leopold, pianist, was heard in recital at the Central High School Auditorium on Monday evening, Dec. 4. Mr. Leopold showed a thorough understanding of the compositions he presented and disclosed fine technique and finished phrasing. His opening number was his own arrangement of two movements from the Friedmann-Bach Concerto in D minor. This was followed by the Beethoven-Seiss Dance in C major, four Dohnanyi Rhapsodies and two groups of pieces by Arensky, Rachmaninoff, Albeniz and Jongen. He received a hearty welcome from a large audience.

University Student Enters Concert Field by Way of Dramatic Stage



Photo by White Studio

Richard Hale, Baritone, as "Athanael" in Massenet's "Thaïs"

EXPERIENCE on the dramatic stage is invaluable to the young singer, declares Richard Hale, baritone, who for a number of years previous to his entrance into the concert field appeared upon the stage in New York and other cities. Mr. Hale was in his junior year at Columbia University when Mrs. Fiske, who saw him act in an amateur production, induced him to leave college and join her company. While on the

stage he pursued his vocal studies, returning to New York as often as possible to work with Oscar Saenger, and he has mastered a number of rôles which he hopes to sing publicly some time. His preference in baritone parts, he says, is Athanael in Massenet's "Thaïs." The baritone has been booked by his manager, Catharine A. Bamman, for a number of appearances during the season, including his annual Aeolian Hall recital in February. H. C.

ST. LOUIS PREPARES FOR SUMMER OPERA

School to Train Chorus for
Civic Season Will Open
Next Month

By Herbert W. Cost

ST. LOUIS, Dec. 11.—The second season of the Municipal Opera Chorus Training School for the open-air summer opera season of 1923 in Forest Park will open on Jan. 5. This school, which was inaugurated last year, will provide a chorus of 100 voices for the Municipal Opera Company and will present a ten weeks' season of light opera in the Municipal Open Air Theater next summer.

The school will convene each Monday and Friday night under the supervision of William A. Parson who has been the chorus master of the Opera since 1919. He successfully conducted the school last season, turning out a chorus of unusual merit. Statistics showed that last season 200 students completed the full training and from this number 133 qualified for places in the regular chorus. The result of this was a chorus of well drilled, fresh voices, these singers possessing a complete knowledge of the operas to be sung and some idea of stage direction also.

The expenses for the school are borne

by the Municipal Theater Association, and David E. Russell, manager, will again have charge of the business end of the school. The Municipal Theater Association planned for seven performances each week during the coming season, instead of six as previously given. Already the management has reservations for over \$40,000 of season seats. The principals, it is expected, will be announced at an early date.

Marcel Dupré Returning for Engagements in East

Marcel Dupré, French organist, who is now on a tour of America, is fulfilling engagements on the Pacific Coast previous to beginning his New York concert series in the Wanamaker Auditorium on Dec. 27. The organist will travel eastward through Arizona, Texas, New Mexico, Colorado and Nebraska, giving concerts en route.

CHARLESTON, S. C.

Dec. 9.—Sophie Braslau opened the concert series of the Charleston Musical Society at the Victory Theater on Nov. 27. It was her second appearance with this society, and the audience was most enthusiastic. The contralto gave a varied and exacting program of German, Russian, Italian and American songs, including compositions by Handel, Rachmaninoff and Kramer. Ethel Cave-Cole was the accompanist.

GANZ PLAYERS IN ROUSING PROGRAMS

St. Louis Acclaims Soloists
with Symphony and
in Recital

By Herbert W. Cost

ST. LOUIS, Dec. 9.—Returning from a successful pair of concerts in Kansas City, Rudolph Ganz presented a fine program for the fourth pair of Symphony concerts. His reading of Tchaikovsky's Fourth Symphony was a masterpiece, and Ravel's "Rhapsodie Espagnole," with its ultra-modern tendencies was in fine contrast to the other orchestral numbers. Weber's "Oberon" Overture re-scored by Artur Bodanzky, opened the program. The success of the concerts was added to by the playing of H. Max Steindl, cellist, as soloist in Haydn's Concerto in D. Mr. Steindl mastered the intricacies of this work with ease, and gave a fine performance. He was obliged to add an encore.

Frederick Fischer, assistant conductor of the orchestra, had his first opportunity in leadership at last Sunday's popular concert, and a packed house accorded him a fine welcome. Mr. Ganz was away on recital. Ipolitoff-Ivanoff's "Caucasian Sketches" and the second movement from Raff's Third Symphony showed the admirable qualities of the orchestra, and other numbers were the "Sicilian Vespers" Overture and Strauss' "Vienna Bon-Bons." The soloists were Fanny Block of St. Louis, contralto, who sang an aria from "Shanewis" with fine taste and expression, and Joseph Valasek, harpist, who played a Hasselmans number with admirable tone and technique. Extras were added.

Michel Gusikoff, concertmaster of the Symphony, was the soloist at the previous Sunday concert, appearing in the Saint-Saëns Concerto in B Minor. A big audience vigorously applauded his work, which was of the highest order. Schubert's "Marche Militaire," Victor Herbert's "Irish Rhapsody," and other popular numbers, were included in the program given by Mr. Ganz.

Emma Calvé was enthusiastically greeted in a recent recital when she sang several "Carmen" excerpts with undoubted dramatic ability, and was heard also in old classic and modern songs. She had to give several encores. Yvonne Dienne, her accompanist, was also encored for the Grieg Ballade. The concert was under the management of Elizabeth Cueny.

The Post-Dispatch sent broadcast the first concert of the Apollo Club at the Odeon, and thousands throughout the city heard this sterling male chorus in this way for the first time. The Club was in excellent form, and its shading and attack were excellent. Arturo Bonucci, cellist, was the soloist, and was heard here for the first time. He played three groups in artistic style, with depth of tone and fine technique. Charles Galloway conducted.

Marguerite Volavy, Bohemian pianist, assisted by Blanche Da Costa, soprano, gave an interesting recital recently at the Sheldon Auditorium. A player-piano was used in comparison with Mme. Volavy's playing. Both artists, who were new to Saint Louis, were received with marked favor.

Ruth St. Denis and Ted Shawn, with the Denishawn Dancers, appeared recently at the Odeon before a packed house, the program exciting continued applause. This entertainment was on Miss Cueny's People's Course.

Hunter Jones, pianist, appeared in a recent interesting recital assisted by Birdie E. Hilb, soprano.

The St. Louis Grand Opera School, directed by L. M. Molino, gave a very creditable performance of "Traviata," sung in English, on Dec. 5 at the Odeon. A capable cast of principals and chorus was well supported by an orchestra from the ranks of the St. Louis Symphony.

Ernest R. Kroeger, organist and composer, gave an interesting recital last Sunday afternoon at the Delmar Baptist Church under the auspices of the local chapter of the American Guild of Organists. The chapter has also presented in recitals Edward Rechlin and Warren D. Allen, organist, at the Leland Stanford University in California.

All the material in MUSICAL AMERICA is copyrighted and may be reproduced only when proper credit is given.

Florence Easton Discusses the Art of Prima Donna and Concert Singer

[Continued from page 3]

rôle in German with so much success that Strauss insisted on conducting the second performance. Strauss is a delightful coach and among others, I studied the rôles of *Elektra*, *Salome* and *Sophie* with him.

"In 'Salome' he had his own ideas anent the dance. I have a most amusing recollection of the physically as well as musically great conductor prancing earnestly around his room, impersonating *Salome* in her dance. He preferred to have the singer who sang the rôle dance the dance. This was because, historically, there was nothing professional about *Salome's* dancing. She was a princess who could dance because it was an accomplishment an aristocratic lady of her day would be expected to possess. But she was no danseuse. *Salome* did not dance in any Winter Garden frame of mind, either, but with her whole soul centered on getting the head of *John the Baptist*. She even stops dancing a few times and looks into the cistern. According to Strauss the dance must make the effect of an improvisation, not a set number.

"The Strauss scores are all difficult for the singer. But they are not unvocal unless the singer does not know how to use her voice, does not know how to sing against the orchestra. In the modern scores the singer often has the feeling that no one can hear a single note she utters above the orchestra. Yet there is no use in forcing the voice, for even a trumpet would not be heard above the orchestral ensemble unchained in

full fortissimo. There are always places, however, in Strauss as in Wagner, where the voice is used like a single orchestral voice. In the Finale of Act One, in the *Rosenkavalier*, for instance, a vocal whisper can be heard all over the house; the instrumental music is used to relieve not drown the voice.

"I think the 'Rosenkavalier' loses when sung in French. Certain languages seem to injure the music of certain scores. Thus, while 'Lohengrin' and 'Tristan' are lovely in Italian, 'Tannhäuser', 'Elektra' and the 'Rosenkavalier', seem to demand doing in German or English. One recollection of the *Elektra* rôle I treasure is connected with my first Berlin performance. Richard Strauss' wife is very reserved and anything but effusive. I had never met her; yet she came around to my dressing-room after the performance, embraced me and said: 'I have never really heard *Elektra* until to-night! Not only did I catch every word of the text, but you made me feel the story as well.'

Suggestions for the Concert Singer

"At the present moment the country is full of concert singers—I'd say over-run, if that did not sound as though we poor singers were some kind of pestilent visitation, like bacilli, or locusts or jack-rabbits—and for a time the American débutante on the recital stage, will find it hard to get a hearing. It is quite natural for the opera singer, the prima donna, to make a recital tour in the United States. In Europe she is singing opera ten months in the year. Here

the opera season lasts no more than five or six months, and she is obliged to fill in the remaining time with concert engagements. Concert work is very hard for an opera singer after the opera season, during which her every note and every gesture has been projected over a big orchestra. In recital she has to hold down her tone, sing with a check on her voice. If, in the recital hall, I were to let out my voice as I do in the big operatic climaxes at the Metropolitan. I could sing no more than two or three notes before the people would run out of the place. When it comes to practical hints for the recital singer, I can think of several. First, the young artist who is just beginning should not be an impertinent minx, and throw gracious hand kisses to an audience which may be shocked rather than gratified by them. Again, she should not try to show endurance in her programs. She should only sing the songs she can 'put across' with ease. And she should not be afraid to transpose a song which is a tone or half-tone too high for her. It is no disgrace. Then, she should always look at the words of her songs first. She should not even try the music till she has read the words, and made sure they are not silly and will not strike the public as such. And, finally, while it is her duty to look attractive, she need not decorate herself like a Christmas-tree." The *courturière* knocked, was admitted and graciously sent to another room. But that instinct to which the diva had alluded, the one which informs the vocal student there is something wrong with her voice, suggested to her interlocutor that it might be wise to take his leave. The distinguished singer had spoken too well and interestingly to deserve anything but gratitude and consideration.

(All rights reserved)

OREGON DISCUSSES TRAINING PROBLEMS

Corvallis Convention Shows Spirit of Fraternity Among Teachers

By David Scheetz Craig

CORVALLIS, ORE., Dec. 9.—The annual convention of Oregon music teachers on Dec. 1 and 2 at Corvallis, developed a spirit of fraternity among the profession as its members discussed the elements of voice culture and singing, piano and the pedagogy of fundamental music training.

Lillian Jeffreys Petri of Portland and R. Converse Norton of Philomath led the discussion on the most important phases of teaching the piano. In the round-table conference on voice culture and singing, the principal speakers were William Frederic Gaskins of Corvallis and Paul Petri and George Hotchkiss Street of Portland, while violin technique and interpretation was discussed by Franck Eichenlaub of Portland. Mr. Street, baritone, sang a group of Hugo Wolf songs and Mr. Eichenlaub played Mrs. H. H. A. Beach's *Romance* at the first session. Mrs. Petri and Mrs. Eichenlaub were accompanists.

Following the banquet, at which Mr. Gaskins, director of the School of Music of Oregon Agricultural College and president of the Oregon Music Teachers' Association, presided, a program was given by Corvallis musicians. The Corvallis Lorelei Club under the direction of Mrs. James Lester Gault, and accompanied by Mrs. C. B. Mitchell, sang several numbers, and the quartet of the Presbyterian Church rendered "The Chambered Nautilus" by Fearis. This quartet comprises Mrs. James Fitzgerald, soprano; Mrs. G. L. Rathbun, contralto; John F. Porter, tenor, and S. W. Tully, baritone, and Genevieve Baum Gaskins is accompanist. The soloists of the evening were Blanche R. Hammel, soprano; Steward Wendell Tully, baritone, and Flora Maloney, pianist.

The second day of the convention was devoted to papers and addresses on fundamental music training by Jean Warren Carrick and Mary Cahill Moore, both of Portland. The program of the afternoon was provided by Margaret McManus, violinist, and Alice De Fritsch, pianist, of the McManus School of Music; members of the music faculty of the University of Oregon, Eugene, consisting of John B. Seifert, tenor, and Jane Thatcher, pianist; and Mr. Street. Dr. John J. Landsbury, dean of music of the University of Oregon, Eugene, addressed the convention on music conditions in Europe, and Evelyn McFarlane McClusky, Portland, made a strong plea for the community music program is advocated by Community Service, Inc.

Mr. Gaskins was unanimously re-elected president of the Oregon Music Teachers' Association; S. W. Tully, secretary, and Daniel H. Wilson, treasurer.

last week by Philip Gordon, New York pianist, and Elinor Whittmore, violinist, who were presented with the Ampico under the auspices of the G. F. Johnson Piano Company and Meier and Frank Company.

Charlotte
ROZÉ
SOPRANO

Available for Concerts
Address: 30 Central Park South, New York

Ellerman
570 West 156th Street, New York City
Phone Billings 1593

CELEBRATED
PIANO
VIRTUOSO
Teacher of
Many Famous
Pianists
Address:
21 W. 86th St.
New York City
Phone
Schuyler 10103

ALBERTO

JONÁS

MAHLER WORK HEARD IN SAN FRANCISCO

Hertz Forces Play His Fourth Symphony—Many Visitors in Recitals

By Charles A. Quitzow

SAN FRANCISCO, Dec. 9.—Visiting artists have been numerous of late, Marcel Dupré, Emil Férir, Paul Althouse, Arthur Middleton, Emil Telmányi, Louis Graveure, and Thurlow Lieurance being heard. Resident artists have been represented chiefly by the San Francisco Symphony and the Chamber Music Society.

The program for the fourth pair of concerts of the Hertz forces, given at the Curran Theater on Dec. 1 and 3 included Mahler's Fourth Symphony and the "Scheherazade" Suite of Rimsky-Korsakoff. The Mahler number, while novel and skilfully scored, seemed to lack much of the appeal of other symphonic works and was received with interest rather than enthusiasm. Mabel Riegelman was the assisting vocalist in the last movement. The "Scheherazade" Suite, which showed no decrease in popularity, was excellently played and thoroughly enjoyed.

With Emil Férir, violist, as assisting artist, the Chamber Music Society of San Francisco was heard in Mozart's G Minor Quintet at Scottish Rite Auditorium on Nov. 28. The audience seemed even larger than at the opening concert. The quintet was played with refinement of detail, the reading of the third movement especially displaying great beauty. Two movements of the Debussy Quartet, Op. 10, and the Brahms Quintet, Op. 111, completed the program.

Marcel Dupré drew probably the largest audience that has yet attended an organ recital here, when he appeared in the Civic Auditorium on Nov. 28 under the auspices of the Municipality. Between four and five thousand persons were present. Bach's *Fantasia* and *Fugue* in G Minor opened the program and was followed by works of D'Aquin, Franck, Widor, Bourdon and Dupré. Special interest centered on an impromptu symphony in four movements which Mr. Dupré improvised from six themes submitted by local organists. No improvisation approaching this in variety, skilful thematic development, and

ambitious proportions has been heard here.

On Friday, Dec. 1, Mr. Dupré was the dinner guest of the Musicians' Club. Speeches of welcome were delivered by President Vincent de Arrillaga, Supervisor Hayden, and Achille Artigues, organist of St. Mary's Cathedral. Mr. Dupré played one of his piano compositions.

One of the season's most enjoyable concerts was given by Paul Althouse, tenor, and Arthur Middleton, bass-baritone, at the Plaza Theater, on Dec. 4, under the management of Jessica Colbert. Mr. Middleton's opening solo was the Handel aria "Hear Me Ye Winds and Waves." Mr. Althouse followed with Donizetti's "Una Furtiva Lagrima." Both artists sang with exceptionally clear enunciation, vigorous delivery, and robust, vibrant tone quality. Calls for encores were so continuous and insistent that they seemed likely to exceed, numerically, the regular program numbers. Especially pleasing were the finely balanced duets "Solenne in quest'ora" from "Forza del Destino," and a scene and duet from the first act of "Faust." Part of the latter had to be repeated before the audience would leave. Rudolph Gruen played excellent accompaniments.

The third of the Alice Seckels Matinée Musicals, given at the St. Francis Hotel on Dec. 4, introduced a young violinist of unusual skill in the person of Emil Telmányi. A program making heavy technical demands—it included Tartini's "Devil's Trill," Bach's Chaconne, and Wieniawski's D Minor Concerto—was played with a facility not obtained at the expense of correct intonation or beauty of tone. Sandor Vas, pianist, furnished skilful accompaniments.

Louis Graveure, baritone, appeared at the Columbia Theater on Dec. 3 under the management of Selby Oppenheimer, singing Franck's "Nocturne," Duparc's "La Vague et la Cloche," Strauss' "Geduld," Wolf's "Mausfallen Spruchlein," Paladilhe's "J'ai Dit aux Etoiles," the old English "Westron Wynde," and other numbers.

A program of American Indian music given by Thurlow Lieurance, at Scottish Rite Hall, Nov. 27, under the management of Ida G. Scott, proved unique and entertaining. Vocal illustrations of Indian musical material by Edna Woolley, soprano, alternated with the interesting explanations and anecdotes of Mr. Lieurance, who displayed a curious collection of Indian flutes. Mr. Lieurance acted as accompanist, with George Tack, flautist, as assisting artist.

Ada Clement, pianist, and Artur Argiewicz, violinist, were heard in a sonata recital at the Ada Clement School on Nov. 27. Piano pupils of Leone Nesbit were presented in recital on Dec. 3.

HEAR LIGHT OPERA IN PORTLAND, ORE.

Eight Performances in Week's Season—Visit of Gadski and Dupré

By Irene Campbell

PORTLAND, ORE., Dec. 9.—The American Light Opera Company opened a season of eight performances on Nov. 26, at the Municipal Auditorium, and during the week presented "The Bohemian Girl," "Chimes of Normandy," "Martha," "Mikado," "H.M.S. Pinafore," and "The Mascotte," under the baton of Clarence West. The principals included Theo Pennington, soprano; Paula Ayers, contralto; Harry Pfell, tenor; Carl Bundschu, baritone, and Edward Andrews and George Olsen in comedy rôles. A chorus of twenty voices shared materially in the success of the performances. The seating capacity of the Auditorium is so spacious that it was possible to put the operas on at popular prices, and large audiences were the rule. The Portland season, which was under the local management of W. A. Pangle, was so successful that a return engagement, to begin on Dec. 31, has been announced.

Johanna Gadski, who returned to Portland in recital on Nov. 20 at the Municipal Auditorium, after an absence of nearly eight years, received an ovation. Mme. Gadski's program included *Elizabeth's* Aria from "Tannhäuser"; *Isola's* Dream from "Lohengrin," and *Isolde's* Narrative from "Tristan and Isolde," and these were sung with fine dramatic power and expression. "The Last Hour," by A. Walter Kramer; Gretchaninoff's "On the Steppe," and Brahms' "Ständchen" and "Von Ewig Liebe" were also artistically interpreted, and the "Cry of the Valkyrie" had to be repeated. This recital was also under Mr. Pangle's management.

Marcel Dupré, organist of Notre Dame in Paris, gave an artistic recital on Nov. 23 at the Sunnyside Congregational Church under the auspices of the Oregon Chapter of the American Guild of Organists, Mrs. J. Harvey Johnson, president. He played numbers by Bach, Franck, Widor, Daquin, and Bourdon, and his own Prelude and Fugue in G Minor, and improvised a symphony from themes given by him by four Portland musicians, Paul E. Stucke, Mrs. Gladys Morgan Farmer, Lucien E. Becker and William Robinson Boone, five minutes before the recital.

Five invitation concerts were given

PIANO CELEBRITIES VISIT PHILADELPHIA

Paderewski and Hofmann
Play to Capacity Audiences
—"Gondoliers" Heard

By W. M. Murphy

PHILADELPHIA, Dec. 9.—The musical week was opened by programs played by two of the notabilities of the keyboard. Ignace J. Paderewski gave his first program of years on Monday afternoon at the Academy of Music, and in the evening Josef Hofmann was heard. Both played to enormous audiences which taxed the capacity of the house. It was interesting to note that both pianists opened with the Mendelssohn "Variations Series," which has been rarely put on programs here in recent seasons. Mr. Paderewski also played the great Fantasia in C of Schumann, Beethoven's "Appassionata" Sonata and a miscellaneous program. He began rather nervously more than half an hour late, but soon regained his surety and olden fire. At times he seemed to reach the height of his prime and at others to be in the Indian summer of his musical glory. Mr. Hofmann gave with rare gracefulness a large number of Chopin studies and some pieces of a nature to please a "popular" audience.

The Catholic Operatic Society, under the skilled leadership of Rev. W. S. Murphy, gave two excellent performances of Gilbert and Sullivan's "Gondoliers" at the Academy of Music. The principals, who proved adequate both vocally and histrionically, included Bernard Poland, Alice McCoy, Francis Hartman, Giuseppe Palmieri, Louise McCoy, Nannie Wellbank, Charles J. Shuttleworth and Florence Lombard. "By Babylon's Wave" was beautifully sung as part of a varied program by the Bethany Temple Choir, with Charles H. Martin as an adept conductor.

Cecil Arden, mezzo-soprano of the Metropolitan, gave the second program of the series under the auspices of the Pennsylvania Federation of Music Clubs. Miss Arden's singing gave great pleasure to an audience which crowded the Little Theater. She was especially effective in some old airs. Elizabeth Hood Latta, president of the State Federation, is managing these concerts.

Several of the younger singers of the city were engaged for the anniversary of one of the leading music picture houses. A program, mainly of operatic arias and ensembles, was given by Iris Fredericks, Verónica Sweigart, Charlotte Loeben, Christopher Graham, Granger Morey and Brooks Greenwood.

The Palestrina Choir, under the direction of Nicola A. Montani, opened the season's series of concerts at Bryn Mawr College with a characteristic program of old Gregorian and ecclesiastical music. Dr. Thomas Whitney Surette, director of music at the college, gave a preliminary address. The music was finely sung a capella.

The admirable choir of the Second Presbyterian Church, under the direction of N. Lindsay Norden, gave a program of music by César Franck in commemoration of the centenary of the great Belgian composer.

Stanley Muschamp is busily drilling the chorus organized last year at the Lighthouse, a social settlement in the

industrial district. There is much interest in good music in this section and the chorus will give "The Messiah" at its first concert early next month. Music at the Lighthouse is in charge of Mrs. R. R. Porter Bradford and the accompanist is Lane Hoffner. A school of music is also connected with the settlement under the supervision of Sara Jones Maclean.

STRAUSS REVIVAL FOR PHILADELPHIA

"Rosenkavalier" Presented by
Metropolitan Cast—Hear
Stokowski Forces

By H. T. Craven

PHILADELPHIA, Dec. 11.—Judging from the favor with which "Rosenkavalier" was received at the Academy of Music on Tuesday evening, the public is learning to discriminate between the crude infelicity and dreary buffoonery of von Hofmannstahl's libretto and the charm, melodic inspiration and delicious polyphonic ingenuity of Richard Strauss' score. Interpreted as it was by a remarkably fine Metropolitan cast, the work thoroughly justified its restoration to the repertoire. Admirable as was the original production about a decade ago, there was, in the latest presentation, a lyric fluency and an artistic ease which earned for it a place among Mr. Gatti-Casazza's most noteworthy achievements as an impresario.

The newcomers, Elizabeth Rethberg as Sophie, Paul Bender as Baron Ochs and Gustav Schützendorff as Von Faninal, proved themselves resourceful artists. Florence Easton, in exquisite voice, was the gently amorous Princess, and Marie Jeritza, employing her vocal assets to the best advantage, portrayed the somewhat protean rôle of Octavian.

The ensemble numbers were given with the most engaging lyric grace and finish, especially the second act duet and the trio and duet of the closing scene. George Meader appeared as Valzacchi, Grace Anthony as Marianne, and Kathleen Howard as Annina.

Artur Bodanzky conducted with penetrating skill, realizing all the rich thematic values of this attractive score and accenting the abundant Viennese waltz rhythms with masterly art. Leopold Stokowski played the virtuoso with a conventional program at the concerts of the Philadelphia Orchestra in the Academy of Music on Friday afternoon and Saturday evening. The effect, however, was not unseasonably spectacular, but magnificently sound and authentic. His reading of Tchaikovsky's "Pathetic" Symphony was instinct with a tragic power which this almost over-familiar work too seldom suggests. There was in this technically impeccable interpretation an architectural splendor that was radiantly free of ultra-sentimentality. The performance, indeed, gave the impression that the score had been intensively restudied.

The overture, the "Valse des Fleurs" and five dances from the "Casse-Noisette" were recut gems of musical fancy, and the "1812" Overture, closed the concert.

Composers' Guild to Sponsor Lectures on Radical Tendencies

The International Composers' Guild, which will give the first in its series of three Sunday evening concerts in the Klaw Theater, on Dec. 17, has announced a schedule of three lectures on the radical tendencies in music, the first of which will be given at the Master Institute of United Arts on the afternoon of Jan. 7. These lectures will be open to the subscribers of the Guild and will be given to illustrate theoretically the programs now in preparation. Carl Engel, head of the music department of the Library of Congress, will give the first lecture, which will be devoted to Schönberg, with special reference to "Pierrot Lunaire," a composition for voice and eight instruments. Mr. Engel, who has made a special study of this work, will have the assistance of Louis Gruenberg, pianist.

William Thorner Opens New Class

William Thorner, New York teacher of singing, has opened a class for beginners who meet in his studio on Thursday afternoons. Mr. Thorner states the new class was made necessary because of applicants to whom he was unable to allot time for individual instruction.

BORNSCHEIN LEADS BALTIMORE SYMPHONY

As Guest, Conducts Première
of His "Three Persian
Tone-Poems"

By Gustav Klemm

BALTIMORE, Dec. 11.—Another step forward in the recognition of the American composer was made on Dec. 10, when Franz C. Bornschein made his appearance as guest conductor of the Baltimore Symphony. Mr. Bornschein conducted the first performance anywhere of his "Three Persian Tone-Poems," a trilogy which he but recently completed.

Mr. Bornschein has for long been a distinguished figure in the musical life of Baltimore, where he was born and at present is making his home. Frederick R. Huber, manager of the orchestra, in asking Mr. Bornschein to appear as guest conductor, gave additional strength to the orchestra's policy which, from the first, has been to encourage and honestly aid the American composer in general and the Baltimore composer in particular. The orchestra was established eight years ago through Mr. Huber's untiring efforts and the organization came into great prominence owing to the fact that it was the first orchestra to be maintained exclusively by a municipality. Gustav Strube has been the orchestra's conductor since its inception. Mr. Bornschein has the honor of being the orchestra's first guest conductor.

ADDS TO MUSIC FACULTY

University of Kansas Has New Teachers
—Maier and Pattison Play

LAWRENCE, KAN., Dec. 9.—Playing before a capacity house, Guy Maier and Lee Pattison, pianists, were cordially received here when they gave the third recital in the annual concert course of the University of Kansas in the Robinson Auditorium last night. Their program, which included pieces by Saint-Saëns, Franck, Arensky, Iljinsky, Bach-Bauer, Rachmaninoff, and Casella, met with warm response, and the artists were recalled for two encores. Their playing of the Casella "Pupazzetti" was of especial interest.

Waldo Geltch, former pupil of Leopold Auer, is the new head of the department of violin in the University of Kansas School of Fine Arts. Mr. Geltch was enthusiastically received here recently when he gave the first of the annual series of faculty recitals. W. Waller Whitlock, tenor, a former pupil of Edgar Schofield and Theodore Harrison, has come to Lawrence from the Lansing (Mich.) Conservatory to head the department of voice. Other new members of the voice faculty are Louise Miller and Fannie Ross. C. H. GALLOWAY.

ST. JOSEPH HEARS OPERA

Missouri City Acclaims Performance of
Mozart's "Impresario"

ST. JOSEPH, Mo., Dec. 9.—Percy Hemus appeared with a supporting company in Mozart's "Impresario," under the local management of Mrs. Francis Henry Hill, at the Lyceum Theater on Nov. 28 before an appreciative audience. Every aria of the opera was encored and Mr. Hemus was forced to make a curtain speech.

A dance was given in honor of Rosa Ponselle and her accompanist, William Tyroler at the Auditorium on Nov. 23 by her local manager, Mrs. Francis Henry Hill, as the close of Miss Ponselle's concert, the second in the Hill series. All the concert patrons were invited to remain for the dance and the music was furnished by the K-U Footwarmers, an organization that includes eight students of the University of Kansas.

The annual charity day of the Fortnightly Club was marked by an organ program at Christ Church under the direction of Mary Rich Lyon, Nov. 27. It was an open meeting and a collection was taken for Wesley Community House. Orchestral numbers on the organ were features of the program.

ADA LYON.

A LETTER TO DAVID SCHEETZ CRAIG Editor, Music and Musicians

Seattle, Wash., Sept. 21, 1922

Dear Mr. Craig:

I want to tell you about my work with Prof. Durmashkin. Although a pianist and teacher, I had always wished to sing, and saw in him the person I needed. With other pupils our party will leave this month for New York to continue with him there. He uses the Italian method and is exceptionally careful to handle each voice according to its color and type. The most unusual feature about his work is the effective phrasing. Because of this poetical feeling and wonderful acting his pupils feel in him every need answered. It has been my privilege to rehearse the principal operas with him and they are more than satisfying. Although so capable a performer he is as wonderful a teacher, unselfishly giving his secrets to lovers of music.

(Signed) Mina Cornish.

M. V. DURMASHKIN

PROFESSOR OF VOCAL TECHNIQUE

3810 Broadway, New York

Wadsworth 7310



© James A. Merrihow

Esther Benson

Soprano

FOR AVAILABLE DATES ADDRESS

Concert Management

ESTHER BENSON

666 St. Nicholas Ave., New York City.
Audubon 6405

EDITH BENSON

Pianist—Accompanist

The Secrets of Svengali

On Singing, Singers,
Teachers and Critics

By J. H. DUVAL

"Don't pass it over, singers, it's
written for you—to help you."

— N. Y. Tribune

\$2 at All Music Dealers
and Booksellers

JAMES T. WHITE & CO.
70 Fifth Avenue, New York



SPOKANE, WASH.—Piano pupils of Augusta Gentsch gave their second recital of the season recently.

MILWAUKEE, WIS.—Arthur Van Eweyk, baritone, who was born in Milwaukee, has returned to the city to teach after nine years' absence in Europe.

BELTON, TEX.—Allie Merle Conger of the piano department of Baylor College was presented in a recent recital. Terry Anderson, soprano, was the assisting artist.

PORTLAND, ORE.—The Portland Oratorio Society, Joseph A. Finley, conductor, gave a concert recently in the auditorium of the First Congregational Church.

COLUMBIA, MO.—Basil Gauntlett, pianist, presented in recital in the fifth event of a series at Stephens College, played sonatas of Beethoven, Chopin and Tchaikovsky.

EAST PITTSBURGH, PA.—Mrs. M. E. McClay, supervisor of music and conductor of the Community Chorus and Orchestra, was the soloist at the Union Thanksgiving service.

PONTIAC, MICH.—Elizabeth Thorpe of the Institute Conservatory presented her pupils in the extension department in a piano recital. Leah Crawford and Florence Thomas, sopranos, were the assisting artists.

PERRY, IOWA.—Helen Birmingham, scholarship piano student, at Drake University, was heard in a recital given under the auspices of Mrs. Charles D. Mackres at the Patte Hotel.

DUQUESNE, PA.—Frank Cuthbert and assisting artists—Chauncey Parsons, tenor; Earl Mitchell, pianist, and Mary Jones Sherrill, reader—were warmly

greeted by a large audience in a recital given under the auspices of the Sphinx Club.

LONG BEACH, CAL.—Grace Mann, pupil of Clarence Krinbill, was presented in piano recital and Sara G. Farrar presented several voice pupils recently. Helen M. Sargent arranged a program for the Y. M. C. A.

WATERLOO, IOWA.—Pupils of Louisa Hagerman were presented in recital at St. Luke's English Lutheran Church. Mrs. Claude Bennett sponsored a piano program by her pupils, who were assisted by Emma Lou Smith, dramatic reader.

SALEM, OHIO.—The musical play, "The Brownie Band," presented by 750 children of the grade schools, under the leadership of Grace P. Orr, music instructor, included contributions by an orchestra of thirty children, led by Alice Nelson.

WICHITA, KAN.—An excellent performance of "The Merry Widow," as one of the events of the Municipal Series, was given at the Forum on Nov. 24. The principals, all of whom sang admirably, were Marie Wells, James Liddy, Jefferson De Angelis, Tom Burton and Peggy McClure.

LEVINGTON, KY.—A benefit recital for the Johnson School was given in the auditorium of the High School by Mrs. E. W. Delcamp, soprano; E. A. Upham, tenor; C. A. Lampert and J. E. Marks, violinists, and Mrs. A. S. J. Tucker, pianist. Mrs. Frank Morehouse was chairman of the committee.

HARTFORD, CONN.—The Artists' Club of Hartford presented in recital Mary Billings Green and Dorothy E. Southwick, sopranos; Grace L. Baum, mezzo-soprano; Maurice Wallen, tenor, and Charles Bradford Beach, baritone. The

accompanists were Mrs. George E. Tucker and Robert Kellogg.

WASHINGTON, D. C.—Students of the Washington College of Music were heard in a program assisted by the college orchestra, led by C. E. Christiani, president of the institution. Elena de Sayn, violinist, was the guest artist at a musicale given by Dr. and Mrs. T. S. Lovette. Pupils of Marie H. Spurr were presented in a recent recital.

RICHMOND, IND.—A cantata was given under the auspices of the Young Men's Institute in the auditorium of St. Andrews' school on two evenings recently before large audiences. Rosella Toschlog was the accompanist and the soloists included Kathleen Hayes, Clara Cutter, Jean Hadley, William Kahle, Andrew Kutter and Agnes Sauer.

HUNTINGTON, W. VA.—Marguerite Neekamp Stein, soprano; Aurora Leedom Townshend, pianist, and the Woodruff Trio were heard in a recent program given by the Women's Club at the First Congregational Church. Mrs. C. E. Harworth, soprano, was the guest soloist in a program of the Current History Club at the First M. E. Church.

NEW WILMINGTON, PA.—Ella R. Moyer gave the first of the faculty concerts at Westminster College Chapel, playing a varied program of piano music including the Bach Toccata in D Minor and Schumann numbers. Miss Moyer recently returned from France, where she spent some time in study at the American School in Fontainebleau.

WELLSVILLE, N. Y.—The second in the Musical Club's series was a concert by the Smalley Trio, given in the Babcock Theater recently. The program was well varied, including compositions by Schubert, MacDowell, Cadman and Rogers. Clarence F. Read, organist of the Christian Temple, accompanied the solo numbers. There was a large attendance.

ROCKLAND, ME.—The chorus of the First Baptist Church, Mrs. Lillian S. Copping, director, recently gave a program of Negro spirituals. The Rubinstein Club, of which Mrs. Copping is president, and Mrs. Faith G. Berry, leader of the chorus, is conducting rehearsals for performances of Galbraith's "Dream Visions" and Henry Hadley's "Golden Prince."

SAN ANTONIO, TEX.—Verna Abbey, pupil of Mrs. Fred Jones, and recently studying with Frank LaForge, appeared in recital, in the St. Anthony Hotel ballroom, and sang in coloratura voice of good quality songs by Handel, Brahms and others, including a group by La Forge. The accompanists were Walter Dunham, pianist, and Eulalia Sanchez, flautist.

FLUSHING, L. I.—Joza Ulehla, violinist, and Vlasta Ulehla, pianist, gave a recital in the Chapel of the Reformed Church recently. The program included the Beethoven's Sonata in F for Violin and piano, and Vlasta Ulehla contributed two piano numbers: the "Rigoletto Fantasia," Verdi-Liszt, and Chopin's Scherzo in B Flat.

MARTINS FERRY, W. VA.—"American Music in the Sixties" formed the program at a recent meeting of the Lecture-Recital Club in the clubrooms of the First Methodist Church. Mrs. Max Vieg and Flora Williams, sopranos; Mrs. C. C. Sedgwick, contralto; Oliver Edwards, cellist, and Mrs. Louis Lipphardt, Mrs. William Sanders, Mrs. Banackman, and Mrs. John Neilly, pianists, were soloists, and a sextet of women's voices also appeared.

SEATTLE, WASH.—Luella M. Venino presented Paula Neupert, pianist, in recital recently, with Walter Venino, violinist, as assisting artist. Helene Hill, pupil of Harriet Roney, gave a piano recital, and the following pupils of Silvio Risegari also appeared in a piano program: Florence Lamkin, Irene Clara Baltrusch, Mabel Almquist, Euphemie Campbell and Bernadette Campbell. Frederic Powell's students were heard in a recital of operatic arias in costume. Arville Belstad was the accompanist.

WALLA WALLA, WASH.—Those participating in recent students' recitals at Whitman Conservatory included Betty Wilbur, Twila McGrew, Betty Osterman, Edith Odenrider, Jean Bratton, Luille Harmen, Jane Dougherty, Iva Applegate, Lyall Drake, James Lasater, Jessie Applegate, Mildred Kennedy, Eula Ledgerwood, Helen Carstenson and Joe Tewinkel. The Whitman Chapel choir in a recent concert at the Presbyterian Church was assisted by the following soloists: Elizabeth Jones, Esther Praum, Bertha Compton, Wallace Allen and Wesley Simmons.

MUSICIANS' DIRECTORY

Clarence Adler
PIANIST-PEDAGOGUE
Studio: 137 West 86th St., New York

Sol Alberti
PIANIST-COACH-ACCOMPANIST
255 Ft. Washington Ave., New York
Phone Wadsworth 4350
Studio: 65 W. 71st, New York

The American Institute of Applied Music
Thirty-seventh Season
212 West 59th Street, New York City
Tel. Circle 5329

Ella Bachus-Behr
231 West 96th Street, New York
Telephone Riverside 1464

Eugene Bernstein
Teacher of Piano
Studio: 22 West 85th Street, New York
Phone: Schuyler 2365

The Boice Studio
SUSAN S. BOICE, Soprano
Teacher of the Art of Singing
57 West 75th Street, New York
Schuyler 1337

Jan van Bommel
CONCERT BARITONE
Teacher of Singing
Studios: 303 Carnegie Hall, New York
684 St. Nicholas Ave. Audubon 1673

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

May Laird Brown LYRIC DICTION
Voice and Phonetics of
Italian, French, Spanish, German,
English
1 West 89th St., New York Riverside 2605

Dudley Buck Teacher of Singing
471 West End Ave. Phone Schuyler 6870

Giuseppe Campanari
BARITONE
TEACHER OF SINGING
Studio: 668 West End Avenue New York City
By Appointment Only

Mme. Kathryn Carylna
TEACHER OF SINGING
Defects of tone production eradicated. French
and Italian Lyric Diction. 257 West 86th St.,
N. Y. Phone 5910 Schuyler.

Ernest Carter
COMPOSER-CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhineland

Mr. and Mrs. Ross David
VOICE PRODUCTION AND REPERTOIRE
Sherwood Studios, 58 West 57th Street
New York City

John Warren Erb CONDUCTOR-COACH-
ACCOMPANIST
Tel. Columbus 2297
Address: 37 West 72nd Street, New York

Frank Farrell
CONCERT PIANIST
Address Music League of America
8 East 34th St., New York City

Frances Foster Coach for Concert
and Operatic Artists
Concert Accompanying
Studio: 334 West 84th Street
Tel. Schuyler 1049

Thomas Franco Violinist-Teacher
From Elementary Instruction to
Artistic Perfection
Studios: 181 E. 75th St., N. Y. Rhindr. 3441
1575 Flatbush, Bklyn. Mansfield 3179

George Hamlin CONCERT TENOR
Instruction in Singing and English
Diction
November 1st to May 15th: 1070 Madison Ave.,
New York; June 1st to November 1st: Lake
Placid, Adirondack Mts., N. Y.

Charles Hargreaves
VOCAL INSTRUCTION
Formerly Metropolitan Opera Company
257 West 86th Street, New York. Schuyler 5910

Victor Harris
Teacher of Singing in all its branches
The Beaufort, 140 West 57th Street
Telephone, Circle 3053

Mrs. J. Harrison-Irvine
Voice-Piano-Diction-Coaching-
Accompanist
Carnegie Hall, 1013, New York. Circle 1350

The Heartt-Dreyfus
STUDIOS: Voice and Modern Languages
Address: Gamut Club Building, Los Angeles, Cal.

Ethel Glenn Hier
COMPOSER-PIANIST
Teacher of harmony and piano
Studio: 501 West 121st Street, New York City
Telephone Morningside 4886

Helen Allen Hunt
CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.
Saturdays, 1702 Walnut St., Philadelphia

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin; 3 years Institute of Musical Art, New
York.
Studios: 212 W. 59th St., New York

Lebegott Studios
THE ART OF SINGING
EDWARD LEBEGOTT and Assistants
66 West 77th Street, New York Schuyler 0506

Caroline Lowe
(Caroline Lowe Hovey)
TEACHER OF SINGING-COACHING
Studio, 50 West 67th St., New York
Telephone Columbus 1405

Isidore Luckstone
TEACHER OF SINGING
53 West 86th St., New York
Telephone 7493 Schuyler

Albert Marsh
Teacher of Oboe
24 West 45th St., New York

E. Presson Miller
TEACHER OF SINGING
Studio: 826 Carnegie Hall, New York Circle 1350

Philipp Mittell VIOLINIST
Teacher of Many Well Known Artists
Van Dyke Studios, 939 Eighth Ave., New York
Phone Circle 6130

Maud Morgan Harp Soloist
CONCERTS-INSTRUCTION
(Teaching Children a Specialty)
216 W. 56th St. Phone Circle 1505

Mme. Katherine Morreale
Soprano
Voice Culture Repertoire
166 West 58th St. New York City
Phone Circle 9948

Adele Luis Rankin Lyric-Coloratura
Soprano
Concerts-Oratorio-Costume Recitals
Teacher of Singing
Metropolitan Opera House Studios
1425 Broadway, New York Phone Bryant 1274

William Reddick COMPOSER PIANIST
Instruction-Coaching
Organist, Central Presbyterian Church
Studio: 593 Madison Avenue, New York
Plaza 3477

Carl M. Roeder
TEACHER OF PIANO
Technique-Interpretation-Theory
607-608 Carnegie Hall, New York

Francis Rogers
CONCERT BARITONE
Teacher of Singing
Studio 144 East 62d St., New York

Henrietta Speke-Seeley
TEACHER OF SINGING
Studio: Metropolitan Opera House, New York
Residence: 2184 Bathgate Ave., New York

Charles Gilbert Spross
COMPOSER-PIANIST
Coaching-Accompanying
115 East 34th Street
Telephone: Murray Hill 9827
Tues. and Fri. (other days by appointment)

Anne Stevenson
TEACHER OF SINGING
257 West 86th St.
Telephone Schuyler 2015

Wm. Stickles
Teacher of Voice
Studio: Carnegie Hall 1013
Res. Phone Wadsworth 9722

Charles Tamme
Vocal Teacher and Coach
264 West 93d St., New York
Schuyler 0675

H. Whitney Tew
"The Greatest Development of the
Century"
241 W. 72nd St. Col. 2983

Carl Venth
DEAN OF FINE ARTS
Texas Woman's College, Ft. Worth, Tex.

Crystal Waters
SINGER OF SONGS
Teacher of Singing
Studio: 9 West 47th St., New York
Phone Bryant 8321

Dorsey Whittington
American Pianist
Studio: 13 West 82nd St., New York
Schuyler 3955

Mary Louise Woelber
Formerly of Wagenhals and Kempe
Special Training-Spoken Song-Planologue
810 Carnegie Hall New York

Nikola Zan Grand Opera Baritone
(Prague Opera)
Exponent of the Lamperti method.
Studio: 168 West 58th St., New York
Telephone Circle 3900

Zerffi Teacher of Singing
Voice Production without Interference
The Logically Correct Method of Voice
Production
Studio: 309 West 78th Street, NEW YORK
Phone-Schuyler 9139

Josiah Zuro Director Zuro Grand
Opera Co.
Coaching and Teaching
Studio: Rivoli Theatre, 744 Seventh Ave.
New York City Phone Circle 0100

People And Events in New York's Week

Pupils of A. Russ Patterson Active

Doranne Bawn, soprano and pupil of A. Russ Patterson, has been engaged as leading soprano in "The Beggar's Opera" now running in Boston. Janet Watts, soloist of the Calvary Methodist Church of New York, sang before the Eclectic Club in the Waldorf-Astoria on Nov. 22. Rose Dreeben, soprano, gave a recital in Bridgeport, Conn., on Nov. 5 and sang in North Adams, Mass., on Nov. 17. Miss Dreeben and Leonard Brown, tenor, will give a joint recital in Scranton, Pa., on Dec. 17. Edward Beckman, tenor, was one of the soloists in Town Hall programs on Nov. 25 and sang in the Brooklyn Academy of Music on Dec. 3. Esther Keep, contralto, sang before a club in Elizabeth, N. J., recently, and Bertha Richards, soprano, appeared before the members of the Esther Club in Jersey City on Nov. 11. Esther Johnson, soprano, has been engaged as soloist of St. Paul's Episcopal Church in New Haven. She was soloist in a recent concert of the Brantford, Conn., Musical Art Society. Others who have appeared recently are Mildred Newman, soprano; Lenore Van Blerkom, mezzo-soprano, and Leo Bernstein, bass.

Appearances for Gescheidt Students

Pupils of Adelaide Gescheidt, teacher of singing, demonstrated her principles of voice development in a program given in her Carnegie Hall studio on Dec. 6. Following a discussion of voice analysis by Miss Gescheidt, the following students, Margaret Zerberle, Matilda Sorg, Grant Kimbell, Inez Harrison, Luigi Bocelli, Hazel Drury, Foster House and Frederic Baer, were heard. Artists from Miss Gescheidt's studio who fulfilled important engagements during the week of Dec. 3 were Fred Patton, baritone, who sang in Toledo on Dec. 5 and made two performances as *Wotan* with the United States Grand Opera Company; Irene Williams, soprano, and Judson House, tenor, who are appearing in Hinshaw's production of "Cosi fan Tutte"; Richard Crooks, tenor, who was heard in Buffalo and also appeared for the New York Rubinstein Club; Frederic Baer, baritone, who was soloist at the Rivoli Theater, New York; Katharine Dayton, dissonance, in a Buffalo recital, and Nelle Wing, soprano, who was heard in concert in East Orange.

Julia Allen Sings for Marquette Club at Plaza Hotel

Julia Allen, soprano and teacher of singing, assisted by Franco de Gregorio, tenor, and Louise Scheuerman, pianist, presented a program before the Marquette Club in the ballroom of the Plaza Hotel on the evening of Dec. 5. Miss Allen was cordially received by an audience of 1200 persons in a group of French songs, two groups by American composers and a number of duets with Mr. de Gregorio, who was also heard in several operatic arias. Miss Scheuerman played numbers by Scriabine and Liszt.

Students of Minna Kaufmann in Opera

Three students of Minna Kaufmann, have been engaged for the Alexandria Opera Company, an organization which has made three transatlantic tours in the last two years. Mildred Perkins, who has studied for six years with Mme. Kaufmann, is prima donna. She formerly appeared with the Metropolitan and Aborn opera companies. Una Hazel-tine, soprano, and Giuseppe di Benedetto, tenor, are also filling leading rôles with the organization.

Engagements for Philips Pupils

Pupils of Arthur Philips, teacher of singing, have had many appearances recently. Raymond Hunter, baritone, made a successful debut in the opening of Morosco's new musical comedy, "The Little Kangaroo," in Stamford, Conn. Louise Scanlon gave a recital in Elk Hall, Jersey City, last week. Elizabeth Ayres, soprano, is soloist at the Capitol Theater. The Philips Male Quartet, composed of Mr. Youman, Mr. Richards, Mr. Hunter and Mr. Coffey, has been successful in the Morosco "Little Kangaroo" production. Louise Sheerer is meeting with success in a new Savage production which is opening in New York this month. Mildred Shaw has been engaged as soprano soloist in a Brooklyn church. Aubrey Peters, tenor, is singing in the

First Presbyterian Church in Jersey City. Louise de Groff, soprano, has just sung for the WJZ Radio Station, for the fifteenth time. Harold Byron, baritone, has been engaged to teach singing at Syracuse University. Dorothy Whittle, contralto, gave a recital in Summit, N. J., recently. Albert Smith and Robert Morton of Dallas are having success in a series of Southern engagements. Frank Ridge, tenor, has returned from a long tour and is preparing for another. Sara Shuttleworth, soprano, will be heard shortly in recital in Amsterdam, N. Y. Harold Murray, baritone, will sing the leading rôle in a Shubert production, "My Cousin from Nowhere," and Eula Sharon will appear shortly in a new production.

Demonstrate Saenger Vocal Training

There was a second demonstration of the Oscar Saenger Course in Vocal Training by Phonograph at the Wurlitzer Auditorium on Wednesday afternoon, Dec. 6, at which Thelma Powell, soprano, took the part of the student, imitating the phonograph model, and sang the exercises with a pure, lovely quality of tone. Miss Powell also sang two groups of songs with ease and charm. Mme. Fely Clement also sang two groups of songs including Burleigh's "Three Shadows," Coleridge Taylor's "Life and Death," Ware's "The Boat Song," La Forge's "Alas! My Heart Is a Lute" and Woodman's "Song of the Open." Miss Powell was heard in songs by Massenet, Curran, Sibella, and Ardit. Mrs. Martha Falk-Mayer provided artistic accompaniments.

Amy Ray-Sewards, Teacher of Singing, Gives Lecture-Musical

Amy Ray-Sewards, teacher of singing, gave her second lecture on the scientific aspect of the natural method of tone production at her studio in West Fifty-eighth Street recently. Mme. Seward's remarks were demonstrated by several pupils—Mary Bowman Morgan, Ethel Bryan, Sylvia Sowards and Cornelia Brown—who gave pleasure to a large audience by the beauty of their voices and the ease of their production. By special request, Mme. Sowards was also heard in a group of songs. She was also soloist in the recent concert of the Woman's Professional League at the McAlpin Hotel. Mme. Sowards has been elected chairman of music of the Woman's Press Club of New York.

Giacomo Quintano Presents Series of Historical Violin Recitals

Giacomo Quintano, violinist, is presenting a series of nine historical recitals under the auspices of the New York Board of Education at the Museum of Natural History. Mr. Quintano began his series with compositions by Corelli, Vivaldi and other early composers and will play works of practically all who have written for his instrument to the present day. Giuseppe Adami, pupil of Mr. Quintano, was scheduled to give an Aeolian Hall recital on Dec. 14, playing for the first time in America Zandonai's Concerto Romantico.

Klibansky to Spend Christmas Abroad

Sergei Klibansky, teacher of singing, was scheduled to leave New York this week for Europe, where he will spend the Christmas holidays with relatives. He will resume his teaching in New York on Jan. 10. Among the singers from the Klibansky studio who have appeared in concert recently are Betsy Lane Shepherd, Alveda Lofgren and Myrtle Weed.

Bimboni Removes to New Studio

Alberto Bimboni, operatic coach and teacher of singing, has announced the removal of his studio to an address on upper Broadway. Mr. Bimboni is coaching a number of artists well known on the operatic stage in addition to his work with young singers.

Lectures at Seymour School

Florin Jones gave a lecture on "Creative Imagination—How to Increase Mastery in Your Own Life," at the Seymour School of Musical Re-education on the evening of Dec. 5. The lecture was illustrated by Bird Larson and a number of her pupils in a demonstration of her work in rhythmic expression.

Witherspoon Studio Pupils in Many Engagements

Artist pupils from the Herbert Witherspoon Studios have been fulfilling many engagements recently. Helen Rich, soprano, has one of the principal parts in "The Music Box Revue." Mildred Seeba, soprano, and Raymond Frank, tenor, gave a joint recital for the Chaminade Club of Hackensack, N. J., on Nov. 13 and Miss Seeba had a return engagement to sing in Hackensack on Dec. 8. Adelaide Spies, coloratura soprano, sang successfully in Binghamton, N. Y., Nov. 21 and has been re-engaged to sing there Dec. 24. Jeraldine Calla, coloratura soprano, gave a second recital in Freehold, N. J., Nov. 22, for the Cecilian Club. Walter Leary, baritone, gave a recital in Trenton, N. J., Nov. 24, and Mildred Pearson, soprano, is engaged to sing in a performance of "The Messiah" to be given at St. John's Church, Yonkers, N. Y., Dec. 17. The first of the pupils' musicales was given at the Hotel Majestic on Saturday afternoon, Nov. 18. One of these musicales will be given every month during the season.

La Forge-Berumen Studios Give Third Concert in Aeolian Hall

The third noonday musicale under the direction of the La Forge-Berumen Studios was given in Aeolian Hall on Dec. 1. Margaret Matzenauer, contralto, announced to sing, was unable to appear. The artists were Lawrence Tibbett, baritone; Erin Ballard, pianist; Rosamond Crawford, pianist; Dwight Coy, pianist, and Florence Barbour, accompanist.

Adele Rankin Gives Reception for Mabel Beddoe

Adele Rankin, soprano and teacher of singing, gave the first of a series of recitals planned for the season, in honor of Mabel Beddoe, contralto, in her Metropolitan Opera House Studios on the evening of Dec. 9. A large number of guests applauded the interesting program presented by Anna Welch, harpist, in numbers by Thomas, Donizetti and others; Gustave Becker, composer-pianist, in his own Gavotte Humoresque and Polonaise; Robert Huntington Terry, pianist, and Florence Otis, soprano, in Mr. Terry's "The Answer," with the composer at the piano. Miss Rankin also sang Rabey's "Tes Yeux" and songs by Bantock, and appeared as accompanist for Mildred Holland in a stirring reading of Fay Foster's "The Americans Come." M. B. S.

Patterson Students in Programs

Pupils of Elizabeth Kelso Patterson, teacher of singing, gave a program at the "Barbour House," in West Thirty-sixth Street, on the evening of Dec. 10. Two pupils, Florence Holland and Lillian Owens, are scheduled to give a program at the East Side Y. M. C. A. at an early date.

Recital by Gegna Pupil

Harry A. Shafran, violinist, pupil of Jacob Gegna, gave a recital in Carnegie Chamber Music Hall on the evening of Dec. 9. Mr. Shafran disclosed a sound technique and fine artistic perception in a program that included Sonata in G Minor, No. 9, by Jean Baptiste Senaillie; Vivaldi-Nachez's Concerto in A Minor, and numbers by J. Gerber, Cui, Bohm, Brahms and Nachez.

Hollman Opens 'Cello Studio

Joseph Hollman, 'cellist, has opened a studio for the teaching of the 'cello to a few advanced players during his stay in New York. Mr. Hollman, who came to America this season for a tour under the management of Daniel Mayer, has appeared as soloist with the New York Philharmonic and in recitals in other cities.

Theater Organists Elect Officers

At the annual meeting of the Society of Theater Organists, held in New York on Dec. 5, the following officers were elected for the ensuing year: President, Robert Berentsen; vice-president, Frank Stewart Adams; recording secretary, J. Van Cleft Cooper; corresponding secretary, Raymond Willever; treasurer, Sigmund Krumgold; members-at-large of the board of trustees: Academic, Vera Kitchener, Harold C. Smith; associate, Fred Spencer, M. Mauro-Cottone. Dr. Alex-

ander Russell of Princeton University was elected to honorary membership. Reports of committees showed the closing year to have been a prosperous one, and plans were laid to make the next year even more successful.

Malkin Conservatory in New Home

The Malkin Conservatory of Music, now in its tenth year, has moved into spacious new quarters in West 122d Street, occupying all the floors in a four-story building. Manfred Malkin, pianist, is the director and head of the piano faculty. Other members of the faculty are Jacques Malkin, head of the violin department; Joseph Malkin, head of the cello department; Max Persin, composition and theory; Grace Wagner, soprano; William Juliber, pianist, and Isidor Drimer, violinist. A series of student recitals has been begun and a number of faculty concerts is planned for the season.

PASSED AWAY

Edward M. Zimmerman

PHILADELPHIA, Dec. 9.—Edward M. Zimmerman, for many years choirmaster, vocal teacher and composer, died this week. Among the churches with which he was associated as bass soloist or choirmaster are St. Andrew's Protestant Episcopal, St. Luke's and the Epiphany, Calvary, and the Memorial Baptist. Mr. Zimmerman was born in Wilmington, Del., in 1859. Among his compositions are a number of ecclesiastical pieces. He is survived by his wife, Marie Kunkel Zimmerman, soprano; and a daughter, Mrs. Linton Martin, wife of the music and dramatic critic of the Philadelphia North American. W. R. M.

John Wanamaker

PHILADELPHIA, Dec. 12.—John Wanamaker, merchant and philanthropist, died at his home here to-day at the age of eighty-four years. Mr. Wanamaker inaugurated notable campaigns for music, including daily free concerts, in his great department stores in this city and New York. He rebuilt for his Philadelphia establishment the organ made for the St. Louis Exposition, said to be the largest instrument in the world.

Philip H. Gray

DETROIT, MICH., Dec. 9.—Philip H. Gray, a liberal patron of music in this city, died on Dec. 2 at the age of fifty-seven. A son of the first president of the Ford Motor Company and a well-known capitalist and philanthropist, he helped to make possible the Detroit Symphony and Orchestra Hall, and was a member and loyal supporter of the Orpheus Club. His other benefactions were very numerous. He is survived by his wife and four children.

MABEL McDONOUGH FURNEY.

Christian F. Borquist

NYACK, N. Y., Dec. 9.—Christian F. Borquist, said to have been the oldest member of the Musicians' Union, died at the home of his son here on Dec. 7 at the age of ninety-five years. Mr. Borquist was a veteran of the Civil War, and as musician played nine orchestral instruments. He had been a member of the Gilmore Band and Sousa's Band. He is survived by three sons and two daughters.

Dr. Charles F. Davies

DETROIT, MICH., Dec. 9.—Dr. Charles F. Davies, formerly organist at Jefferson Avenue Presbyterian Church and president of Windsor College and Conservatory, died in Cleveland on Dec. 4. He was born in England seventy-eight years ago and, after winning recognition there, came to Canada and then to Detroit.

MABEL McDONOUGH FURNEY.

Henrietta B. Hager

BROOKLYN, N. Y., Dec. 9.—Henrietta B. Hager, for eighteen years organist of the Reformed Church of Jesus, Brooklyn, N. Y., died at her home in Harmon Street, on Dec. 4, at the age of sixty-eight. She was the widow of the Rev. Heman Hager.

Mrs. Charles Morse Whitney

Mrs. Charles Morse Whitney, a talented amateur harpist and pianist, died at her New York home on Dec. 3, after a brief illness.

MINNEAPOLIS MAY GET VERBRUGGHEN

Its Present Guest Conductor Likely to Head Symphony—
Sophie Braslau Sings

By Florence L. C. Briggs

MINNEAPOLIS, MINN., Dec. 9.—A recital by Sophie Braslau and two concerts by the Minneapolis Symphony have provided the week's musical attractions. Henri Verbrugghen made his tenth appearance as guest conductor at the symphony concerts. His fine qualities are making a succession of favorable impressions. Although discreetly silent himself, there are those who are prophesying that the "guest" will become a permanent resident. The Brahms Symphony in D was made clear and impressive under his baton.

Anne Roselle was the soloist. Her numbers were Duparc's "L'Invitation au Voyage" and "O Patria Mia" from Verdi's "Aida." Elgar's "Enigma" Variations provided a new and interesting orchestral number.

Engelbert Roentgen, solo cellist and assistant conductor of the orchestra, on Sunday afternoon played a Concerto written by his father, Julius Roentgen, and dedicated to Pablo Casals. Its performance was enthusiastically received. Other numbers were Thomas' Overture to "Mignon," Tchaikovsky's Andante Cantabile for strings, the Ballet Music from Schubert's "Rosamunde"; Sibelius' "Valse Triste"; Järnefelt's Praeludium, "Puck's Minuet" by Howells, and Grainger's "Shepherds Hey."

Sophie Braslau's recital, under the auspices of the Thursday Musical, nearly filled the Auditorium. It was a return engagement for the artist, who again won a distinct success. Ethel Cave Cole was at the piano.

Wagner's Piano Brought to America

The piano used by Richard Wagner when he was composing his later masterpieces, including part of the Nibelungen Ring cycle, "Die Meistersinger," "Tristan und Isolde" and "Parsifal," is now in New York, having been brought from Hamburg in the steamship Bayern of the Hamburg-American Line, which arrived on Dec. 8. It is an old-fashioned Bechstein, which was presented to Wagner by King Ludwig of Bavaria when the composer's fortunes were at low ebb. Lost sight of for many years, it was recently found by Robert H. Prosser, a New York merchant, who arranged to

Polacco Says U. S. Audiences Want Foreign Singers

CHICAGO, Dec. 9.—American audiences seem eager to believe that foreign singers must be better than American singers, Giorgio Polacco, musical director of the Chicago Civic Opera Association, told the Friends of Opera Wednesday evening in the home of Mrs. Edith Rockefeller McCormick.

"American opera-goers believe anything a European does is all right," said Mr. Polacco. "If an American singer were to sing one note badly, they would immediately say his entire performance was terrible, yet singers from Europe who sing badly enough to make a director sick for a week are applauded."

"What we want is quality, not quantity, and instead of performances of thirty-two operas we should have one-third that many. In the six months of opera last year in Milan, only nine operas were staged. In other European countries it is the same. America has enough singers, if properly trained, to flood Europe."

have it brought to America. The piano will be shown in the Knabe Studios for a time, after which it will probably go to the Metropolitan Museum of Art or to the Smithsonian Institution in Washington.

Judges Chosen for Inter-Collegiate Glee Club Contest

Marcella Sembrich, H. E. Krehbiel and Walter Damrosch have been chosen to act as judges in the Inter-Collegiate Glee Club Contest which will be held in Carnegie Hall, New York, on the evening of March 3. Clubs from eleven Eastern colleges will be heard. They are Amherst, Dartmouth, Harvard, Yale, Columbia, New York University, Wesleyan, Princeton, University of Pennsylvania, Penn State and Cornell. The prize song will be Mendelssohn's "The Hunter's Farewell." Twelve colleges of the Middle West will take part in a contest in Chicago on Feb. 9, and it is possible that the winner will be invited to sing in the Carnegie Hall contest.

Appeal Made for French Organist Now in Need

Louis Vierne, formerly organist of the Cathedral of Notre Dame, Paris, and one of the best known of contemporary French musicians, is in great need, according to recent advices from France. The war and long continued illness so seriously affected the organist that he was forced to sell his studio organ and all his belongings and vacate his Paris apartment. It is hoped that a subscription may be started among his American pupils and friends in order to purchase a small studio organ so that he may resume his teaching. Checks may be sent either to Edward Shippen Barnes or to Lynnwood Farnam at 222 East Seventeenth Street, New York.

Ivor Novello to Visit United States

Ivor Novello, composer and actor, sailed for the United States on the Olympic on Dec. 13. Mr. Novello, who is well-known as the writer of many successful songs of the "ballad" type, will pass the Christmas holidays with his mother, Mme. Clara Novello-Davies, New York vocal teacher.

Concerts Planned for Multnomah, Ore.

PORTLAND, ORE., Dec. 9.—A series of concerts has been arranged for this season at Multnomah, a suburb of Portland, through the efforts of a group of interested citizens. They will be given at nominal prices in the Community Church, which has lent its auditorium without charge. The following compose the committee in charge of the series: Mrs. C. G. Ehle, chairman; C. E. Lewis, Dr. Forbes, W. P. Dunn, Mrs. W. B. Small, Mrs. P. R. Whiteside and Mrs. Priest.

IRENE CAMPBELL.

Artists Appear for American Pen Women

The New York League of American Pen Women, Ruth Mason Rice, president, gave its second chamber musicale in the home of Mrs. William Francis Carey on the afternoon of Dec. 5. The artists who appeared were Renata Flandina, soprano; Mme. Tetamo, pianist; Irene Perceval, harpist; Blanche Wagstaff Carr, reader; Alfredo Gandolfi, baritone, and Jan Wolanek, violinist. The accompanists were Gennaro Mario Curci and David Buttolth.

Thieves Loot Mme. Hempel's Apartment

Thieves entered the New York apartment of Frieda Hempel, soprano, in her absence on a concert tour and, according to a statement made last week by W. B. Kahn, the singer's husband, took articles valued at \$30,000. These are said to include jewels, furs and trophies and personal gifts highly prized by Mme. Hempel. Among the missing articles are a gold bracelet presented to Jenny Lind by Queen Victoria; an Exalted Officer's Cross of the Order of Leopold, described as the only order of its kind ever presented to a woman, and a bracelet given to the singer by the former German Kaiser.

Lhevinne to Be Under Management of Evans and Salter Next Season



Josef Lhevinne, Pianist

JOSEF LHEVINNE, pianist, will be under the management of Evans and Salter, New York, beginning with next season. Mr. Lhevinne, who was born in Moscow in 1874, has had a career of continued success since he won the Rubinstein Prize in Berlin at the age of twenty-one and the Moscow Conservatory gold medal in 1902. He has within a single season appeared three times each in London, Paris, Copenhagen, Berlin, Budapest and Vienna, and in America, where he has made repeated tours, he has aroused equal enthusiasm.

Evans and Salter have followed a policy of specialization, rather than that of dividing their energies in the management of a large number of artists. The success of this policy, they state, has been strikingly illustrated in the tours of Amelita Galli-Curci, with record audiences everywhere. For several seasons they devoted themselves exclusively to the enlargement of the sphere of her activities, with a fixed policy of adding only representative artists to their schedules. The first addition to this list was Tito Schipa, whose spring and fall tours have been attended by marked success.

Mr. Lhevinne has now been chosen from a number of prominent artists available at the beginning of the 1923-24 season, and with him Evans and Salter will have further opportunity of extending their sphere of operations along the

lines they have adopted. They had extensive experience in the various phases of local management before entering the national field some years ago, and they consider that their experience has shown the advantage which is gained in the wider arena by a thorough knowledge of the problems of the local field.

To Celebrate Franck Centennial in Philadelphia

PHILADELPHIA, Dec. 11.—The César Franck centenary will be celebrated in the Grand Court of the Wanamaker Store at a concert to be given by the Philadelphia Orchestra, Leopold Stokowski, conductor, and Marcel Dupré and Charles M. Courboin, organists, on Dec. 26. Besides numbers for organ and for orchestra, Mr. Dupré will play Franck's Third Choral and the Variations from Widor's Fifth Symphony, with orchestral accompaniment, and Mr. Courboin will play with orchestra a movement from Widor's Sixth Symphony and a Bach number.

Duncan Dancers to Tour Next Season

Three of the Duncan Dancers, Anna Liza and Margot, will make a tour of the United States and Canada in programs of classic dance music next season. Their tours will be under the management of the Metropolitan Musical Bureau of New York.

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by
PAUL G. MEHLIN & SONS
Warerooms, 4 East 43rd St. New York
Send for illustrated Art Catalogue

MEHLIN
PIANOS



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands of superior tone quality.

Cecilian Players with all-metal action.

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers 526-536 NIAGARA STREET BUFFALO, N. Y.

WEAVER PIANOS

AN ARTISTIC TRIUMPH
WEAVER PIANO COMPANY, YORK, PA.